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TRAVELS

THROUGH

GERMANY, BOHEMIA, HUNGARY, SWITZERLAND, ITALY, and LORRAIN.

Giving a TRUE and JUST

DESCRIPTION

OF THE

PRESENT STATE of thoſe COUNTRIES;

THEIR

NAT' ,ITERARY, and POLITICAL HISTORY; MANNERS, LAWS, RCE, MANUFACTURES, PAINTING, SCULPTURE, ARCHITECTURE, , ANTIQUITIES, CURIOSITIES of ART and NATURE, &c.

ILLUSTRATED

With COPPER-PLATES, engraved from Drawings taken on the Spot.

By JOHN GEORGE KEYSLER,
Fellow of the ROYAL SOCIETY in LONDON.

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TRAVELS

THROUGH

GERMANY, ITALY, SWITZERLAND, &c.

VOLUME THE SECOND.

LETTER XLVII.

Of the Extent of *Rome*; the Pope, his Court, Revenue, and military Forces; the Life and Death of *Benedict* XIII. and the Intrigues of the Conclave.

SIR,

IN regard of its preſent extent, and number of inhabitants, ſeveral cities may be found, both in *Europe* and other parts of the world, ſuperior to modern *Rome*; but if we conſider its ancient power, and its ſovereignty over ſo many powerful nations for ſuch a ſeries of years, the whole world never produced its equal. Hence *Ovid* pays it this compliment: *Pre-eminence of Rome above other cities.*

Gentibus eſt aliis tellus data limine certo
Romanæ ſpatium eſt Urbis & Orbis idem.

'To ev'ry other ſtate are limits ſet,
'And certain bounds, where its dominion ends;
'But *Rome*'s wide empire o'er the world extends.'

And *Martial* ſtiles it *Terrarum domina gentiumque Roma.* '*Rome*, the 'miſtreſs of the earth, and queen of nations.' The remains of the an-

cient walls and buildings of the city demonſtrate, that for its vaſt circumference it might juſtly be claſſed among the principal cities of the world; though I cannot ſubſcribe to the palpable exaggerations both of ancient and modern writers on this head. According to *Pliny*, *lib.* iii. *c.* 5. the city walls in *Veſpaſian*'s time, were thirteen thouſand two hundred paces in circumference; and *Vopiſcus*, who wrote in *Aurelian*'s time, magnifies them to fifty thouſand. This muſt either be a notorious error of the tranſcriber, or ſuch a circuit muſt have included the ſeats and gardens in the neighbourhood of *Rome*. What *Voſſius*, in his *Variæ obſervationes*, endeavours to prove, is very weak and abſurd; for he would fain perſuade his readers that *Rome* was twenty times as large as *Paris* and *London* put together; that *Nero*'s palace alone took up more ground than the greateſt of our modern *European* cities; that the number of ſlaves in *Rome* amounted to eight millions, and the inhabitants in general to fourteen millions; whereas, according to him, the cities of *Paris* and *London* do not contain above ſix hundred thouſand ſouls each, and the whole number of inhabitants in the ſeveral countries of *Europe* do not exceed twenty-eight millions. Whoever gives credit to theſe bare aſſertions ſhould not diſpute with him, when he affirms, the inhabitants of *Nanquin*, a ſingle city in *China*, to be above twenty millions. Theſe exaggerations are ſtill far ſhort of *Roleſincks*, in his *Faſciculus temporum*, who computes the inhabitants of *Rome*, in the time of her higheſt proſperity, at twenty-ſeven millions and eighty thouſand. *Lipſius*, under the name of *Rome*, comprehends all the circumjacent country, as far as *Oſtia Aricia*, *Ocriculum*, and other diſtant places; but this method was not cuſtomary among the ancient writers, and it would be juſt as reaſonable to extend *Paris* to *Verſailles*, or include *Graveſend* within *London*. Should it be objected, that according to *Pomponius*, the word *urbs* ſignifies indeed what is incloſed by the walls; but the name *Rome* is to be taken in a larger ſenſe, which is further confirmed by the civilian *Paulus* in theſe words, *Urbis appellatio muris*, *Romæ autem continentibus ædificiis finitur*, *quod latius patet*; yet it is evident that *Continentia ædificia*, or contiguous buildings, do not include country ſeats, villages, and towns, and ſome at a conſiderable diſtance. Nay, ſuch is the infatuation of *Lipſius* in magnifying the extent of *Rome* and the number of its inhabitants, that he does not ſcruple to alter and falſify ſuch paſſages in ancient writers as make againſt his chimeras, and blindly follows the moſt abſurd and extravagant aſſertions of the *Greeks*, who were remarkable for their flattery to the *Romans*. Was ever any thing more ridiculous than what the orator *Ariſtides* ſays of *Rome* in *Adrian*'s time? 'It is ſo 'large, ſays this writer, that in any part of it a perſon may always with 'ſome reaſon think himſelf in the center of it; ſo that a whole year is 'not

Fabulous accounts.

'not ſufficient to enumerate other cities, that are as it were included in 'this celeſtial city: whole nations, as *Capadocians*, *Scythians*, and others, 'having in numberleſs multitudes at once ſettled in *Rome*.' This boaſt in reality can relate only to the few quarters or wards where ſome individuals of thoſe nations uſed chiefly to live. *Veſpaſian*'s ampitheatre was about a hundred and fifty feet in height; yet *Ammianus Marcellinus*, *lib.* xvi. *c.* 16. is pleaſed to ſay, that its height is ſcarce diſcernable by human eyes. In *Pliny the elder*'s time, the eaſtern part of the city was terminated by the *Agger Tarquini*, or *Tarquin's Rampart*, as it is to this day; and the monument of *Ceſtius* may be concluded to have been the weſtern bounds, as the ancient *Romans* did not admit of tombs or ſepulchral monuments within the city. Towards the *Ponte Molle*, as in modern times, there was an open plain, in which *Conſtantine the Great* drew up his army in order of battle; and the *Vatican* mount is known to have been intirely without any buildings.

It is very probable, both from the preſent ruins and paſſages of ancient writers, that in moſt places the walls of the modern city were the limits of the ancient, and that the entire circumference of both was nearly equal; but there is a very great difference in the number of buildings on the ſame ground-plot; for the plan of modern *Rome* plainly ſhews, that one half of it is not built upon; and that thoſe places on which the moſt ſplendid and magnificent ſtructures anciently ſtood, are now turned to gardens, fields, meadows, vineyards, and even waſte ground. To walk round the circuit of the city, including all the windings and angles of the walls, takes up at moſt but four hours, being about thirteen ſhort *Italian* miles; whereas a tour round *Paris* and its ſuburbs will require ſix or ſeven hours.

Number of inhabitants in ancient Rome.

As to the number of inhabitants in ancient and modern *Rome*, *Livy lib.* i. *c.* 44. informs us, that in the time of *Servius Tullius* the citizens were computed at eighty thouſand, which in the conſulſhip of *Quintius*, were increaſed to a hundred and twenty four thouſand two hundred and fourteen. (*Idem. lib.* iii. *c.* 3.) But it is not to be imagined that this number includes only ſuch *Roman* citizens as were houſekeepers at *Rome*; it rather comprehends all who were made free of the city, though they reſided in other parts of the empire. This honour at firſt was not ſo cheap as it was afterwards under the prevalence of corruption, when this privilege was laviſhly beſtowed on whole cities and provinces; till at laſt the emperor *Antoninus* declared all free ſubjects of the *Roman* empire citizens of *Rome*, and thus finally abrogated the diſtinction which otherwiſe had ſuffered continual violation. At firſt, the *Roman* legions conſiſted only of citizens of *Rome*; but this was ſoon altered. The *Luſtra* were inſtituted every fifth year for taking an account of the num-

ber of the people, and the payment and proportion of the taxes. In the dictatorſhip of *Quintus Fabius Maximus*, the *Roman* citizens amounted to two hundred and fourteen thouſand; and this *Luſtrum* was a work of time, being carried on through all the provinces (*Liv. lib.* xxix. *c.* 37.) Before the civil wars, it appears from *Florus*'s epitome of *Livy*, that the number of *Roman* citizens, at the higheſt calculation, was four hundred and fifty thouſand; but generally they were reckoned to be betwixt two and three hundred thouſand, till the civil diſcords reduced them to a hundred and fifty thouſand. This calculation is attended with no difficulty, *Plutarch* and *Appion* concurring in it; and the latter ſays, 'that 'the civil wars had deſtroyed above half the *Roman* citizens.' *Suetonius*, *c.* 41. *in Cæſare*, informs us, 'that *Cæſar* diminiſhed the number of 'thoſe to whom corn was diſtributed out of the public granaries, and 'that only three hundred and twenty thouſand partook of that dona-'tion.' But on theſe occaſions the queſtion was not concerning citizenſhip, but indigence; and thus all the common people who preſented themſelves were gratified. Theſe calculations being indiſputable, we cannot but wonder at reading in *Tacitus* what he ſays concerning the emperor *Claudius*, *Condidit luſtrum, quo cenſa ſunt civium LXVIIII cantena & LXIIII millia.* 'He ordered a *luſtrum*, by which the number 'of citizens was found to be ſixty-nine claſſes of a hundred, and ſixty-four 'of a thouſand each;' for before, in the courſe of ſome centuries, the number had increaſed but four or ſix fold. In the ſhort interval between *Cæſar*'s triumph and *Claudius*'s *luſtrum*, which at moſt was not above eighty years, according to this account, the proportion had at once as it were roſe forty-ſix to one. This is either owing to the negligence of tranſcribers, or *Tacitus* had formed his computation upon very different grounds from *Livy*. Poſſibly the caſe is, that in *Tacitus*'s time the number of perſons, men and women, old and young, intitled to the freedom of *Rome*, amounted to betwixt ſix and ſeven millions. They who aſcribe to ancient *Rome* ſuch an incredible number of inhabitants, if they allow that its circumference did not extend beyond the remains of its ancient walls, muſt have recourſe to the height of the houſes, but to very little purpoſe: for *Strabo*, in his fifth book, mentions an order of *Auguſtus* againſt building houſes above ſeventy feet high; and according to *Aurelius Victor*, *Trajan* reduced the ſtandard to ſixty feet, which is equal but to about four or five ſtories; eſpecially in hot countries, where low rooms are very inconvenient. Now it is well known that this is the common height of the houſes at *Vienna*, *Paris*, and other modern capital cities, and conſequently in this point *Rome* had no particular advantage over them.

If *Rome* contained ſo many millions of ſouls, I ſee little reaſon why *Suetonius*, in his life of *Nero*, ſhould ſet it down as ſomething very extraordinary, *that the peſtilence in one autumn had ſwept away no leſs than thirty thouſand people*; it being known from experience, that in populous cities the annual number of natural deaths is about one in twenty-ſix, or thirty. Hence it is evident, that a city containing four millions and a half of inhabitants, according to the common courſe of nature, without any peſtilence interfering, muſt loſe every quarter of a year above thirty thouſand of its inhabitants. *London* contains a million of inhabitants *, and the burials are annually about twenty-ſix thouſand; but the plague in king *Charles* the ſecond's time, carried off ninety-ſeven thouſand. Whatever was the number of the inhabitants of ancient *Rome*, it greatly exceeded thoſe of modern *Rome*. It appears from *Ciacconius*'s life of *Gregory* XI. that in 1376, all the ſouls in *Rome* amounted only to thirty-three thouſand. In the quiet and happy reign of Pope *Leo*, according to *Paulus Jovius*, they were increaſed to eighty-five thouſand; but in the tumultuous times, under *Clement* VII. they ſunk again ſo low as thirty-two thouſand. In the year 1709, the number of births at *Rome* were three thouſand ſix hundred and ſixty-two; and the whole number of inhabitants amounted to a hundred and thirty-eight thouſand five hundred and ſixty-eight. Among theſe were forty biſhops, two thouſand ſix hundred and eighty-ſix prieſts, three thouſand five hundred and fifty-nine regulars, one thouſand eight hundred and fourteen nuns, three hundred and ninety-three courtezans, or common proſtitutes, and fourteen moors. In the above-mentioned calculation, the *Jews*, who are generally about eight or nine thouſand, were not thought worthy to be included. Five years after this calculation was made, *viz.* 1714, in the month of *July*, Pope *Clement* XI. ordered *Carraccioli* to take an account of all the inhabitants of *Rome*, which then amounted to a hundred and forty-three thouſand; whereas *Paris* can produce at leaſt eight or nine hundred thouſand, and *London* ſtill more, as may be evidently ſeen by their yearly bills of mortality.

Number of inhabitants in modern Rome.

Number of inhabitants at Paris *and* London.

The laſt-mentioned city, within theſe twenty years, has increaſed prodigiouſly, and the difference between *London* and *Paris* will plainly appear to any one who takes a view of *Paris* from the tower of *Nôtre Dame*, and of *London* from the upper gallery of St. *Paul*'s. As to the number of inhabitants, *London* is better adapted for it than *Paris*,

Parallel betwixt London *and* Paris.

* In the year 1716, a wager was laid at *Hanover*, betwixt lord *Wharton* and count *Monçeau*, concerning the number of the inhabitants of *London*, which the former affirmed to be fifteen hundred thouſand. The deciſion of this wager was referred, by letter, to the lord mayor of *London*, who allowed my lord *Wharton* to be in the wrong, but judged the number to be at leaſt eleven hundred thouſand.

which

which abounds with ſpacious convents, the inhabitants of which bear little proportion to their largeneſs. The *Seine* alſo employs but few people, whereas the many hundreds of large veſſels, and ſome thouſands of boats which ply on the *Thames*, maintain more people than are uſually found in a large city. Some conjecture may be formed of the number of inhabitants at *London*, from the conſumption of eatables; for, my lord *Townſend*, in the year 1725, aſſured the king of *Pruſſia*, at *Herenhauſen*, which is confirmed by exact regiſters, that one day with another, it amounts to twelve hundred oxen, beſides which, above twenty thouſand ſheep, and twelve thouſand hogs and calves are conſumed there every week *.

The ſovereignty of ancient *Rome* over a great part of the world may ſeem to raiſe it conſiderably above modern *Rome*; but the latter alſo glories in a monarchy raiſed by the profoundeſt policy, and by an artifice of a very ſingular nature; and in reſpect of dominion, eſpecially before the time of *Luther*, it almoſt ſurpaſſed even ancient *Rome*, according to *Proſper*'s words:

Facta Caput mundi quidquid non poſſidet armis
Religione tenet.

'She is become the metropolis of the world; and thoſe countries 'where her arms have not penetrated, ſhe holds by the tenure of re-'ligion.'

With regard to external ſplendor, its ſtately temples, and magnificent palaces, I am inclined to think that modern *Rome* is ſuperior to the ancient; at leaſt in this particular, I differ from St. *Auſtin*, who, preferably to all other things, wiſhed to have ſeen *Chriſtum in carne, Paulum in ore, Romam in flore.* 'Chriſt in the fleſh, St. *Paul* 'preaching, and *Rome* in its ancient glory.'

What high ideas *Petrarch* entertained of the grandeur of ancient *Rome*, appears from the following beautiful lines of that celebrated poet:

* According to *Maitland*'s calculation for the ſame year, there were conſumed in *London* in 1725, 98,244 oxen, 711,123 ſheep and lambs, 194,760 calves, and 186,932 hogs, and a proportionable quantity of fiſh, fowl, and vegetables. It muſt be obſerved, that *London* is conſiderably increaſed ſince that time. The number of houſes, according to the ſame author, in *London*, *Weſtminſter*, and *Southwark*, is 95,968.

Qui fu quella di Imperio antica ſede,
Temuta in pace e triomfante in guerra.
Fu! perch' altro che il loco hor non ſi vede.
Quella che Roma fu giace, s' atterra.
Queſte cui l'herba copre e calca il piede
Fur moli ad ciel vicine, & hor ſon terra.
Roma che'l mondo vinſe, al tempo cede,
Che i piani inalza, e che l'altezza atterra.
Roma in Roma non e. Vulcano e Marte
La Grandezza di Roma a Roma han tolta,
Struggendo l'opre e di Natura e di Arte
Volio ſoſſopra il mondo e'n polve e volta
E fra queſte ruine a terra ſparte
In ſe ſteſſa cadea morta e ſepolta.

'Here ſtood th'auguſt and ancient ſeat of empire,
'In war victorious, dreaded ev'n in peace;
'Here *ſtood*, alas! its place is only ſeen,
'And what was *Rome* lies bury'd in its ruins.
'Thoſe lofty ſtructures, whoſe aſpiring heads
'Tow'r'd up to heav'n, are levell'd with the earth,
'O'ergrown with weeds and trampled under foot.
'*Rome* which was once the miſtreſs of the world
'Yields to the tooth of all-devouring time,
'Which levels heights and raiſes humble plains.
'*Rome* is no longer *Rome*.—The fire and ſword
'Her grandeur have deſtroy'd, and laid in duſt
'The noble works of nature and of art;
'And here her ſcatter'd fragments lie interr'd.'

But ſince *Petrarch*'s time things are very much altered at *Rome*, beſides, the veneration for antiquity, and the natural prejudice of mankind in favour of things loſt or abſent, makes them to be looked upon in a different light from thoſe that are preſent and ſtrike the ſenſes. The beauty of a city doth not wholly conſiſt in the multitude of ſtatues and the enormous extent and largeneſs of public edifices, ſuch as were the pride of ancient *Rome:* And as *Europe* at preſent cannot ſhew any ſtructure equal in beauty and magnificence to St. *Peter*'s church in the modern city, ſo I queſtion whether *Nero*'s golden palace, or any of the temples in ancient *Rome*, could be compared to this noble edifice.

Qui miſeranda videt veteris veſtigia Romæ,
Hic poterit meritò decere: Roma fuit.
Aſt qui celſa novæ ſpectat Palatia Romæ,
Hic poterit meritò dicere: Roma viget.

'Whoever beholds the ruinous remains of ancient *Rome*, may well 'ſay *Rome is no more*; but whoever turns his eyes towards the ſplendid 'palaces of new *Rome*, may as juſtly ſay, *Rome ſtill flouriſhes.*'

Power of the pope.

When the vaſt ſums remitted to this city from all *Roman*-catholic countries are conſidered, it is no longer a wonder, that, with ſuch reſources, it has weathered ſo many ſevere ſtorms. It is but a few centuries ſince the power of the Pope was ſuch, that ſeveral monarchs not only paid him a yearly tribute; but if they offered to act contrary to his Holineſs's pleaſure, or did not in every thing fully comply with his commands, tumults, excommunications, and ſome times even the loſs of their crowns and dominions were the conſequence, and this without any reſpect of perſons, or diſtinction of nations. St. *Antoninus* obſerves, that the words of *David*, in the viiith *Pſalm, viz. Thou haſt put all things under his feet; all ſheep and oxen, yea, and the beaſts of the field; the fowl of the air and the fiſh of the ſea,*' were literally accompliſhed in the Pope. The *ſheep*, according to that ſagacious commentator, ſignify the *Chriſtians*; the *oxen*, the *Jews*; the *beaſts of the field*, the *Pagans*; the *fowls of the air*, good and evil *angels**; and laſtly, by the *fiſhes of the ſea*, are meant the *ſouls in purgatory*. The orthodox cannot take offence at this interpretation, as they are compared to that innocent ſerviceable creature the ſheep; but the heretics are little obliged to *Urbano Cerri*, who, in his ſtate of the *Romiſh* church, always ſpeaks of them as unclean beaſts; and with his *Elogium* on Pope *Innocent* XI. for his zealous perſecution of hereticks, he introduces ſome fervent exhortations, encouraging him to go on; profanely applying theſe words in the *Acts of the Apoſtles* to the *Roman* pontiff, *Riſe, Peter*; *kill and eat.*

Proved from Pſalm viii.

Pope's revenues.

The great power of the Pope muſt be attended with a very large revenue, were it to conſiſt only of the profits ariſing from diſpenſations, annates, palls, canonizations, *&c.* But the wealth of thoſe families, whoſe good fortune it has been to have one of their relations exalted to the papal dignity, is a convincing proof of this; for, notwithſtanding

* Concerning the Pope's prerogative over angels, I remember in a manuſcript of Pope *Clement* the VIth's bull for the jubilee of the year 1350, kept in the city library at *Utrecht*, to have read theſe words: *Mandamus Angelis Paradiſi, quod animam illius a purgatorio penitus abſolutam in Paradiſi gloriam introducant.* 'We require and command the angels of 'paradiſe that, as we have diſcharged his ſoul from purgatory, they will immediately 'carry it to the joys of paradiſe.'

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the Pope's profuſe way of living, they leave over-grown fortunes, both in land and money to their heirs. How thoſe fortunes are raiſed is well known to the *Ottoboni*, *Altieri*, *Chigi*, *Pamfili*, *Barberini*, *Borgheſe*, *Ludoviſi*, and other *Caſe Papaline*, or papal families. It has been computed, that *Urban* VIII. who was one of the *Barberini*, left to his family above twenty-four millions of *Roman ſcudi* *; and this partly accrued from the confiſcations of the effects of three thouſand unhappy perſons who were put to death by the inquiſition.

The family arms of Pope *Innocent* XII. are three cups, which he ordered to be inverted, implying, that inſtead of filling, he intended to pour out and diſtribute, adding this motto, *Aliis, non ſibi.* 'To others, 'not to himſelf;' but *Paſquin* placed the comma after the word *non*, and thus quite altered the meaning, though with too much truth.

The lands and revenues of the pope are managed by the apoſtolic chamber, where the employments are ſo lucrative, that the more conſiderable are ſold for eighty or a hundred thouſand dollars †. Collations to eccleſiaſtical benefices, diſpenſations, *&c.* are made out in the *Datary*, ſo called from the uſual ſignature *Datum Romæ apud ſanctum Petrum, &c.* when the pope is at the *Vatican*, and *apud ſanctam Mariam majorem*, when he is at the *Quirinal* palace. Every inſtrument, after paſſing through the *Datary*, comes into the ſecretary of ſtate's office, of which the *Datary* is but, as it were, a department. The *Rota* is a kind of parliament, or ſuperior court of judicature.

Apoſtolic chamber.

Datary.

Rota.

The higheſt aſſembly is the conſiſtory, where the cardinals ſit and vote; and on ſome particular occaſions, there is free admittance into this court, as happened on the 11th of *February* laſt, at the promotion of cardinal *Salviati*. About nine in the morning the cardinals met in their long robes and mantelets of ermine, but without any black ſpots; on their heads they wore red ſilk caps, ſhaped almoſt like thoſe of the *Jeſuits*. The cardinals who had been regulars, appeared in the habit of their order, made of a thin cloth. The pope came in a cloſe epiſcopal veſtment of gold tiſſue, with a mitre embroidered with gold on his head; and on each ſide of his ſeat, which was elevated above the reſt, and under a canopy, was placed a large fan, made of white pea-cock's ‡ feathers. The cardinals ſat on the ſecond bench from the floor, the firſt bench being aſſigned for their *Caudatarii*, or train-bearers: the pope be-

Conſiſtory of cardinals.

* About 6,000,000 *l.* ſterling. † About 22500 *l.* ſterling.

‡ That the ancients made their *flabellas* or fans of pea-cocks feathers, may be ſeen from *Montfaucon's Antiq. exp. ſuppl. tom.* i. *tab.* 2. Such alſo were the fans made uſe of by the deacons for driving away the flies, that they might not fall into the chalice, (*Anſelmus, lib.* 3. *Ep.* 162. *Durandus, lib.* 4, *c.* 35. *n.* 8, 9, and the author of the *Conſtitutiones Apoſtolicæ*;) and among the *Greeks* to this day, ſuch a *flabellum* is put into the hand of the deacon at his ordination.

ing ſeated, the cardinals, with their robes, ſweeping the ground, came up to him, according to their ſeniority, to make the uſual ſalutation *. Afterwards *Salivati* being called in, he appeared in the habit of a cardinal; and having firſt kiſſed the pope's foot, and then his right hand, his holineſs embraced him. After this ceremony he went about and kiſſed all the cardinals. In the mean time a motion was read in *Latin*, concerning a canonization to be deliberated on, little of which being underſtood, no body ſeemed to give any heed to it †. This round of ſalutations being over, the new cardinal was again led to the papal chair, where his holineſs, during the recital of ſome prayers, put the red hat on his head; but it was immediately taken off again.

Courtly ſoftening of a denial. When a memorial or petition is delivered to the pope, and returned with *Lectum* written on it, it is an ill omen, indicating, that it has indeed been *read*, but, at leaſt for the preſent, will not be *granted*; this manner of ſoftening a denial has ſome affinity with the phraſe uſed by *Henry* IV. of *France*, *Nous verrons*, 'We'll ſee.'

Of the pope's military forces. The pope's military forces, whether by land or ſea, make no great figure. The place where any of his ſoldiers are to be ſeen, are the caſtle of St. *Angelo*, *Civita Vecchia*, *Urbino*, *Ferrara*, and ſome ſmall forts on the frontiers. Swiſs *guards.* The pope's *Swiſs* guards are well paid and cloathed; yet their chief employment is to keep off the croud at public ſolemnities. I muſt ſay, that foreigners, on all occaſions, find them very civil; eſpecially if addreſſed in *German* by the title of *Landſmann*, which is more than can always be ſaid of their countrymen at *Verſailles*. I remember that an *Auſtrian* nobleman, of great rank, being preſſed by the crowd, in return for his condeſcending compliment of *Landſmann*, received this anſwer, *Ay! to-day every bear-leader calls us countrymen.*'

Sbirri. For preventing all diſorders and tumults, there is at *Rome* a corps of three hundred *Sbirri*, commanded by a captain, who is called *il Barigello*; he is diſtinguiſhed from the reſt by a gold chain and medal; and when he has a mind to be known, he wears the chain about his neck. This poſt was formerly very creditable, but now is accounted contemptible; and pope *Clement* XI. endeavouring to reſtore it to its former eſteem, by perſuading ſome perſons of family to accept of it, was anſwered, that the beſt way to bring that poſt into credit again, would be to beſtow it on the nephew of a pope, as, after ſuch a predeceſſor, no man would be aſhamed of it: But the pope and his rela-

* It is only at the adoration on his election, and at the coronation of a pope, that the cardinals kiſs his feet.

† Every canonization is rated at a hundred thouſand *Roman ſcudi*, or 21250 *l.* ſterling; and in the year 1712, there happened no leſs than four.

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ions purſued a higher game, and ſo the affair remains as it was. The preſent *Barigello* was formerly a captain in a marching regiment, and for his good parts and agreeable addreſs, was received into the beſt of company; but falling into low circumſtances, he accepted of this employment, which, at once deprived him of all commerce with his former friends and companions.

Dignity of a cardinal.

The cardinals make no extraordinary figure, for perſons who claim an equality with crowned heads. The title of Cardinal is indeed of ſome antiquity, but not in the preſent acceptation of it. Formerly the biſhop of *Rome* was choſen by the clergy and people, and afterwards confirmed by the emperor; by whom alſo he was ſometimes deprived for turbulent and ſeditious practices. It was under pope *Nicholas* II. that the cardinals firſt began to acquire ſuch high reputation. The red hat was conferred on them in the year 1243, by *Innocent* IV. at the council of *Lyons*, as *Nicholas de Curbio* obſerves in his life. To *Paul* II. they owe the ſcarlet robes, and the title of *Eminentiſſimus* they hold from *Urban* VIII. whereas before they were ſtiled only *Illuſtriſſimi*; in common with other biſhops and prelates. The red hat is an emblem of their readineſs to ſhed their blood for the catholic faith, though the cardinals make no great figure in the liſt of martyrs. It is certain, that upon the whole the ſcarlet veſtment is very becoming; even the dead cardinals are painted with this colour, in order to ſet off their cadaverous viſages; and it is no longer ago than laſt *March* that cardinal *Pamfili* lay in ſtate in St. *Agnes*'s church, whoſe roſy florid countenance was entirely owing to carmine or vermillion.

Cardinals nominated by crowned heads.

In the promotion of foreign prelates to the cardinalſhip, the Pope allows of the nomination by crowned heads of the Popiſh religion. This privilege the king of *Sardinia* obtained by a refined piece of policy, for he recommended to *Benedict* XIII. *Ferreri*, brother to the marquis *d'Ormea*, whom the pope himſelf wiſhed to ſee inveſted with the purple. I could likewiſe name a cardinal who owed his promotion to the Defender of the Proteſtant Faith, *viz. George* I. king of *Great Britain*, who procured him the king of *Poland*'s nomination; but the circumſtances of this intrigue are beſt known to the preſent biſhop of *Namur*, formerly known by the name of *Abbé Strickland*.

Account of the conclave.

The conclave is the theatre where the cardinals principally endeavour to diſplay their abilities, and where many things are tranſacted which ſavour little of their pretended divine inſpiration. It is known that during the election of a pope in the year 1721, the feuds and animoſities ran ſo high, that they fell to blows, and threw the ſtandiſhes at one another. In this fray *Davia*, *Albani*, *Pamfili*, and *Althan*, diſtinguiſhed themſelves, ſo that it is not at all ſtrange, that among the attendants of the conclave, there are

always two or three ſurgeons in waiting. *Davia*, a *Bologneſe*, and uncle to the famous general *Caprara*, was of a family which had always been in the *Auſtrian* intereſt; but ſoliciting a benefice in the dutchy of *Milan*, and meeting with a repulſe, he left the imperial party, and went over to *Paolucci*, who on the very firſt day was near carrying the election. Twenty-eight cardinals went into the conclave, and it was ſecretly conferted between them to chooſe a Pope before the foreign and abſent cardinals could repair to *Rome*. In the ſcrutiny made in the morning *Paolucci* had nine votes, and in the evening ſeven more. It ſeems two thirds of the voters preſent determin the buſineſs in favour of him with whom they ſide; ſo that *Paolucci* was within three ſuffrages of carrying his point, which probably he might have gained over by his intrigues that night, had not cardinal *Althan*, the imperial miniſter, formally excluded him in his ſovereign's name; for the emperor and the kings of *France* and *Spain* have, at the election of a pope, the privilege of excepting againſt and ſetting aſide any perſon propoſed for that dignity. But this muſt be done before the requiſite number of votes have been declared in his favour; and this excluſion takes place, though the bills or votes after the ſcrutiny have been actually counted, the proteſt being of force, if made before the laſt ballot, which is to make up the requiſite number, be opened. Whilſt an election may be prevented by intrigues, an excluſion is ſeldom made uſe of. Cardinal *Salerno*, a *Neapolitan*, who lay under great obligations to the imperial court, yet, as a *Jeſuit*, being deſirous of a Pope whom he knew zealous for the conſtitution *Unigenitus*, was *Paolucci*'s chief agent: but ſeeing a ſtop put to his election, he left the conclave on pretence of a ſudden illneſs.

Intrigues in the conclave.

What is ſaid to have paſſed upon the deceaſe of *Alexander* VII. is no tale invented by Proteſtants, but related by grave *Roman*-Catholics, *viz.* That on the laſt day cardinal *Sforza* going into the conclave, aſked another cardinal, his intimate friend, what he thought would be the iſſue? Who returned him this frank anſwer: 'Signior cardinal, If the 'French make the Pope, it will be cardinal *Farneſe*; if the *Spaniards*, 'cardinal *Roſpiglioſi*; if he is made by the people of *Rome*, it will be 'cardinal *Barberini*; if the Holy Ghoſt appoints him, cardinal *Odeſ-'chalchi* will be the man; if the devil have a hand it, it muſt be your 'eminence, or myſelf.' Upon this *Sforza* anſwered with a laugh, 'Then *Roſpiglioſi* will be the man.' Who accordingly was choſen by the name of *Clement* IX.

In the year 1724, upon the death of *Innocent* XIII. the following ſatirical diſtinction was made between the candidates for the papal throne:

Il Cielo

Il Cielo vuol Orſini
Il Popolo Corſini
Le Donne Ottoboni
Il Diavolo Alberoni.

'Heaven is for *Orſini*,
'The people for *Corſini*,
'The ladies for *Ottoboni*,
'The devil for *Alberoni*.'

But *Orſini* was choſen by the name of *Benedict* XIII.

During the conclave, every day brings forth *Paſquinades*, copies of which are ſold in coffee-houſes to foreigners, with a very grave requeſt from the venders of keeping them ſecret; but they are generally too inſipid to be tranſcribed, and therefore I ſhall not trouble the reader with them.

Duration of the conclave.

One would think ſome means ſhould be laid down for limiting the duration of a conclave, as ſuch a cloſe confinement cannot but be extremely inconvenient to the cardinals, who are accuſtomed to live in ſpacious palaces. In *England*, the juries, in criminal caſes, are locked up without meat, drink, fire, or candle, till they agree in a verdict. How far this might be imitated with regard to conclaves, I leave to abler heads to determine. At leaſt it would put a ſtop to a great deal of caballing, and to many improper liberties allowed the conclaviſts; for they are a ſet of people who muſt be kept in good humour, as having been privy to the moſt clandeſtine intrigues *. That their favour is of great importance

* *Polanus*, though a *Roman*-Catholic, in his *Hiſtory of the Council of Trent*, *lib.* vi. has this paſſage: *Solens eſt Cardinalibus, cum ingrediuntur Conclave, in quod includendi ſunt ad electionem futuri Pontificis, ut ſinguli duos habeant miniſtros, unum tanquam Sacellanum, alterum veluti Cubicularium. Hos plurimum eligunt non tam ut perſonis Dominorum, quam ut negotiationibus inſerviant, adeoque uſu venire ſolet, ut optimi cenſeantur in urbe Roma aulici, non minorem in negotiando ac ſuffragiis emendicandis, quam ipſi Domini, partem obtinentes. Unde conſuetudo inveteravit, ut egreſſi conclave in novi Pontificis familiam adſciſcantur, horumque ſinguli privilegiis loco ac conditione cujuſque convenientibus, prout Sacerdotes ſunt aut Seculares, ornentur. Jam inter Privilegia, quæ dari ſolebant Sacerdotibus, hæc erant, ut, quæ poſſidebant beneficia, in manus cujuſcunque Eccleſiaſtici ad libitum reſignare poſſent, qui ea conferret in illum, quem ipſi nominabant. Item ut Sacerdotia ſua cum quocunque altero beneficium tenente poſſent permutare, & ad voluntatem deligere eum, qui in utrumque beneficium conferret. Ab hac facultate adeo immani & extraordinaria nata eſt aperta beneficiorum mundinatio: adeo, ut Epiſcopis, quorum in Diœceſi talis aliquis Canclaviſta erat, neceſſe eſſet, Canonicatus, beneficia parochialia, aliaque magno Eccleſiæ ſcandalo ad ipſorum arbitrium permutanda permittere. De his Hiſpanorum erat querimonia.* --- 'The cardinals, at going into the conclave, where they are ſhut up till a Pope be choſen, have uſually two attendants, one as a chaplain, the other as a valet; though 'in effect their principal employment is to carry on the intrigues, canvaſs votes, and 'enter into negotiations no leſs than their maſters themſelves. By this ſervice they 'acquire ſuch addreſs as to paſs for the moſt dextrous courtiers in *Rome*. It is grown a 'cuſtom, that at the riſing of the conclave, they are taken into the new Pontiff's houſ-'hold,

portance to the candidates, the hiſtory of papal elections ſufficiently demonſtrates, they having been often the occaſion of their loſing or gaining the pontificate. In the conclave held upon the deceaſe of *Paul* II. *Nicholas Perotii*, conclaviſt to cardinal *Beſſarion*, from an unſeaſonable care not to break in upon his maſter's meditation, denied admittance to three of the leading cardinals, who came to offer him their joint intereſt; but reſenting this impertinence, they went away, and gave a turn to the election in favour of *Sixtus* IV. Theſe laſt ten years have produced four vacancies in the pontifical chair. *Clement* XI. died in 1721, who was ſucceeded by his ſucceſſor *Innocent* XIII. of the houſe of *Conti*. The miniſters of the latter, cardinal *di St. Agnes* and *Monſignore di Riviera*, were men of parts, and under whoſe adminiſtration every thing went on well. The pope himſelf was a very great epicurean, ſo that one ready way to his favour was to preſent him with ſome extraordinary diſh, or exquiſite liquor; he alſo was fond of ſmoaking. Having once indulged himſelf too far in eating fiſh, an emetic was preſcribed by his phyſicians, who, for want of attention to a rupture with which the Pope had lately been afflicted, by this means cauſed a mortification in that part, which put an end to his life in *March*, 1724. His ſucceſſor did not diſcharge the phyſician from his ſervice, but would never take any of his medicines. On the 29th of *May*, 1724, *Franceſco Vincenti Maria*, of the illuſtrious houſe of *Orſini* *, ſucceeded to the pontificate by the name of *Benedict* XIII. He had from his youth affected the monaſtic

Account of ſeveral popes.

'hold, and there handſomely provided for as eccleſiaſtics or laymen. Now among the 'privileges of the eccleſiaſtics they are allowed at pleaſure to reſign their benefices in 'favour of any other, to whom they ſhall chooſe to transfer them, and like wiſe to ex-'change their benefices with any other, and chooſe him who ſhould collate both. From this 'enormous privilege has ariſen the public bargaining for benefices; ſo that a biſhop, whoſe 'misfortune it is to have ſuch a conclaviſt in his dioceſe, muſt allow of the exchange of 'prebendaries, canonries, benefices, &c. at ſuch an one's pleaſure, to the great ſcandal of 'the church. *Spain* made loud complaints of theſe abuſes.---

* The principal families of *Rome* are the *Orſini*, *Colonna*, *Conti*, and *Savelli*; next are theſe of *Sforza*, *Gaetani*, *Ceſarini*, *Ceſi*, *Caffarelli*, *Salviati*, *Altemis*, *Carpegna*, *Ruſpoli*, *Vaini*, *Muti*, *Lanti*, *Frangipani*, *Borgheſe*, *Chigi*, *Pichi*, *Ludoviſi*, *Falconiere*, *Cibo*, *Eliſei*, *Juſtiniani*, &c.

The chief of the *Orſini* family is always *Capo Barone è Principe del Soglio*; i. e. 'Head 'baron and prince of the throne.'

The chief of the *Colonna* is hereditary high conſtable of the kingdom of *Naples*, and *Capo Barone è Principe del Soglio Papale.*

The chief of the *Savelli* is marſhal of the holy church, and hereditary keeper of the conclave.

The chief of the *Conti*, the duke *di Poli*, is *prefetto*, or prefect of the papal chapel.

The chief of the *Ceſarini* is always *gonfaloniere*, or ſtandard-bearer to the pope.

The *Principi del Saglio*, on public ſolemnities, ſtand on the right-ſide of the pope's chair, and give place only to the nephews of the reigning pope.

life, and ſuch was his indifference to the world, that, till the General of his order, which was the *Dominican*, charged him upon his oath of obedience, he would not accept of a cardinal's hat. When he was elected Pope, he was ſo far from being in the leaſt elevated, that he gave the cardinals to underſtand, 'That they had acted amiſs in preferring him to one better qualified. As to the eccleſiaſtical functions, he hoped he ſhould diſcharge them; but that in civil matters and politics, which were alſo neceſſary, he ſhould be totally at a loſs.' There were ſeveral ready to eaſe him of that burden; but the misfortune was, that he had no talent at chuſing miniſters, and unhappily for his country, cardinal *Coſcia* came to be at the head of all affairs. The Pope, in the mean time, was very aſſiduous in viſiting churches, and conſecrating altars; he alſo regulated the ſhape of wigs, beards, and other trifles among the clergy; and what was much better, ſhewed a very ſympathiſing regard for the poor. He gave himſelf ſo little concern about worldly affairs, that he ſcarce knew the current coins; and on account of his diffuſive liberality, care was taken, towards the latter part of his life, that none who were apprehended to want his bounty ſhould be left alone with him. This was firſt occaſioned by a pilgrim, who, in a private audience, ſo pathetically ſet forth the diſtreſſes of his family, that his holineſs granted him three hundred *ſcudi* for himſelf, a like ſum for his wife, and four hundred for his children *. The treaſurer, when ordered to get the money ready againſt the next morning, was for making ſome remonſtrances; but the pope, who indeed in other matters did not like to be reaſoned with, ſtopped his mouth with ſaying, *Jo lo voglio coſi*; 'I'll have it ſo.' However, it came into the treaſurer's head to get the ſum in copper coin; ſo that it filled ten large money-bags, which the next morning were brought into the Pope's chamber. His holineſs aſked with ſome ſurpriſe for what uſe ſo much money was deſigned? Upon being told that it was the thouſand *ſcudi* which he had the day before granted to an unknown beggar, he was amazed, and ſaid, That he little imagined it to be ſuch a heap of money; and ſending for the pilgrim, diſmiſſed him with one bag only. Thus the treaſurer ſaved him nine hundred *ſcudi*; but whether they were put to a better uſe, is a queſtion. His bed-chamber in the *Vatican* was a kind of garret, without hangings, or any other furniture than a plain table and two wooden chairs; and to the day of his death he perſevered in a courſe of mortification and ſelf-denial. Yet, amidſt theſe auſterities, he took a great quantity of ſnuff, and even repealed the bull of excommunica-

* In all about 250 *l.* Sterling.

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tion iſſued by *Innocent* XII. againſt taking ſnuff in St. *Peter*'s church *. I have already obſerved, that his fault was being a little too much wedded to his own opinions; and once diſcourſing with cardinal *C*— about introducing the bull *Unigenitus* into the *Roman*-Catholic ſtates of *Germany*, the cardinal endeavoured to diſſuade him from ſuch an attempt, by a judicious repreſentation of the difficulties which it would infallibly meet with. The pope anſwered with ſome warmth, 'That 'the *Germans* were no better than brute beaſts.' But the cardinal replied, 'That ſhould the *Germans* hold the humour and caprice of the 'Pope to be infallible, they would deſerve ſuch an appellation.'

The likeneſs of this pope is very well preſerved on all the medals, particularly on that ſtruck by *Hedlinger* a *Swede*, ſoon after his arrival at *Rome*, which is now become very ſcarce. On one ſide is pope *Benedict* XIII. and on the reverſe, the church, or its genius ſitting in the papal chair, with an angel ſtanding near the *Orſini* arms, and preſenting roſes to him. The motto is *Fulcite me floribus*; 'Suſtain me with 'flowers.' Underneath is the date, *viz.* 1726.

When cardinal *Coſcia* was at the height of his grandeur, *Hamerani* ſtruck a medal of him; the motto of which was the more wondered at, as it was well known, that both his and the pope's enemies attributed his holineſs's fondneſs for the cardinal, to his being *Coſia*'s father in more than one ſenſe. But this pope's life, from his childhood, is a confutation of ſuch a groſs calumny; however, it was currently ſaid, that *Coſcia* had no need of employing *Hamerani* to give his adverſaries a handle for ſatirical reflections. One ſide of the medal repreſents the cardinal, with this inſcription:

NICOLAUS S. R. E. PR. CARD. COSCIA ARCH. BEN. COAD.

On the other God the father is ſpeaking from the clouds to one in a ſuppliant poſture, and ſhews him a church at a diſtance, with this legend:

Filius tuus ipſe ædificabit domum nomini meo.

'Thy ſon ſhall build a houſe to my name.'

* The *Bullarium magnum* ſhews, that under *Urban* VIII. thoſe who took ſnuff in church were excommunicated. This bull was occaſioned by a complaint from the chapter of the cathedral at *Seville*; that the *Spaniſh* clergy were ſo addicted to that frivolous cuſtom, that they could not forbear it, even when officiating at the altar. This was of the worſe conſequence, as according to the *Roman*-Catholic doctrine, a diſſipation of the prieſt's thoughts, or want of intention, renders the ſacraments of no effect, and hinders the tranſubſtantiation. The prohibition of it was extended alſo to the congregation, probably from its having an appearance of levity, contrary to the ſerioufneſs and awe becoming religious duties.

On the exergue:

Eccl. Colleg. Petræ. fus. MDCCXXVIII.

Benedict XIII. died on the 21ſt of *February*, and though his death was confidently reported in the afternoon, yet operas were exhibited, that they who had been at the charges of them might not loſe the benefit of the laſt day of the carnival. In the *Aliberti* theatre the celebrated *Cariſtini* was ſinging an air, in which the words *Laſciate mi*, *i. e.* 'Let me alone,' frequently occurred, when ſome *Sbirri* came in and gave notice of the pope's deceaſe; a ſignal was made to the performer, that he ſhould leave off, by pulling him by the ſleeve, *&c.* but he was ſo loſt in raptures, that he ſtill went on ſinging the words *Laſciate mi*, to the great diverſion of the ſpectators. At length the news being made public by the meſſenger, and the opera interrupted, inſtead of expreſſing any concern for the death of his holineſs, the houſe rung with peals of clapping, and *Viva Cariſtini*, 'Long live *Cariſtini*.' *Pope Benedict's death.* *How received at the opera.*

Immediately after the pope's death the cardinal *Camerlengo* came with the prelates in waiting, and a notary, to view the body, and take off the *Annulus Piſcatorius*, or *piſcatory ring*, which in the firſt meeting of the ſacred college was publickly broken. *Tranſactions after the pope's death.*

On the 22d of *February* the pope's corpſe was laid on a bed, and all people of faſhion were admitted to kiſs one of his feet which was uncovered. He had on a coarſe woollen ſhirt, and the upper part of the body was covered with a linnen cloth. In the evening he was removed to *Sixtus* IVth's chapel, in the *Vatican*, where he lay in ſtate till ten the next morning on a crimſon velvet bed, with a mitre of gold on his head; he was dreſſed in a ſort of white caſſoc and a ſcarlet robe over it, with buſkins and gloves of the ſame colour, and ſeveral rings on his fingers. Multitudes crouded thither to kiſs his foot, ſome alſo rubbing their heads againſt it. On each ſide of the corpſe were fixed ten lighted wax tapers. After ſinging ſome pſalms in the preſence of eighteen cardinals, the body was carried in proceſſion to the *Capella del Sacramento* in St. *Peter's* church; where it remained for three days, with a general permiſſion to the people to kiſs one of the feet which was laid a little without the iron rails, or to rub their roſaries or handkerchiefs on it.

Whilſt ſuch veneration was paying to the dead pope at the *Monte Vaticano*, in all other places the people declared their deteſtation of his memory and their hatred of his ſervants. On the 22d it was his coachman's misfortune to fall into the hands of the populace, who beat him unmercifully; though the poor fellow kept crying out, 'I am no *Beneventan* but a *Sienneſe*.' On the 23d it was no ſooner dark than the *Hatred of the people againſt his ſervants, &c.*

mob aſſaulted the houſes of his favourites and others, where cardinal *Coſcia* was imagined to be. Some *Germans* happening to come that way with lighted flambeaux, and, not putting them out at the firſt call, were very roughly handled, and left to find the way to their inn without flambeaux. Theſe diſorders might have been prevented or checked, had not cardinal *Camerlengo* connived at them; for it ſeemed as if he was deſirous that *Coſcia* ſhould fall a victim to the rage which his crimes had kindled. It is certain the pope himſelf had no regard for the *Romans*, and looked upon them as a ſet of people void of truth and probity; and now the *Romans* were for balancing accounts with the *Beneventans*. On the 25th of *February*, after ſun-ſet, the funeral ſolemnity was performed, all the cardinals created by his late holineſs aſſiſting at the ceremony; and in the inner coffin were thrown ſome gold and ſilver medals. The corpſe was incloſed within three coffins, the firſt was of cypreſs wood; over that was another of lead, the cover of which was emboſſed with the arms, name, *&c.* of the deceaſed pope, and at the bottom a death's head. This coffin being cloſely ſoldered was laid in a third made of cheſnut tree, which, like the two others was faſtened with nails. All this was done in the *Capella del Coro* in St. *Peter*'s church; from whence the corpſe was carried on a little carr into the church, and being drawn up over the tower portico, was depoſited in a place provided for that purpoſe, which was immediately walled up. Here it remained a twelvemonth, till his relations had agreed upon another place for its interment.

Pope's funeral.

In the mean time orders were given for erecting the *Caſtrum doloris*, or *Catafalco*. The college of cardinals ſat every day giving audiences to foreign miniſters, taking care of the public ſafety, and iſſuing the neceſſary directions for the meeting of the conclave.

Preparatives for a conclave.

On the 2d of *March* the *Catafalco* or *Mauſoleum* being finiſhed and illuminated, the cardinals, during three days, ſaid maſſes for the ſoul of the deceaſed pope. The height from the ground to the top of the largeſt pyramid, which ſtood in the center of the *Catafalco*, was forty-ſix feet; and the cardinals went up eleven ſteps to the place where they read the maſſes. At each of the four corners was a ſmall pyramid terminating in the form of a tulip. The whole conſiſted of wood covered with linnen, on which were painted the pope's head, his arms, and ſeveral panegyrical repreſentations. The *Mauſoleum* was all over red, without any mixture of black. In one piece of painting the pope was repreſented conſecrating churches and altars, which indeed was his chief employment; for the number of churches conſecrated by him were three hundred and eighty, and ſixteen hundred and thirty-two altars. Under it was this inſcription among ſeveral others:

Caſtrum doloris, *or* Catafalco.

Templa

Templa dedicavit, heu! prohibuimus,
ne corda noſtra dedicaret.

'He conſecrated churches, but we alas! perverſely withſtood his conſecrating of our hearts.'

Deſcription of the conclave.

Before the cardinals enter into the conclave, every body is admitted to the *Vatican*; but at the ſame time the multitude of people, and the workmen continually bringing in materials for building, take away a great deal of the pleaſure, which otherwiſe would be had in ſuch a privilege. Beſides, for the firſt three days, there is a ſtrange buſtle and hurry among the pope's heirs, his officers, and domeſticks, who had apartments in the *Vatican*, for they have the privilege during that term of carrying away whatever effects they have there; and they may be well ſuppoſed to loſe no time in this affair.

Diviſion of the conclave.

The diſpatch and contrivance of the cardinals, in partitioning and making the moſt of the cell allotted to each of them, is ſcarce to be imagined. The whole apartment is about eighteen or twenty feet ſquare, which is laid out into a dining-room, bedchamber, and a lobby for the conclaviſts. Some make two ſtories of it, but with a very narrow ſtair-caſe. The cells are ſeparated from each other only by a cloth-hanging; ſo that when a large room is divided by ſuch partitions, any thing that is ſpoken aloud in one cell may be heard in any of the others.

From hence appears what a ſcandalous falſity the writer of *La Guerre d'Italie, ou Memoires du Comte D—— edit. de Cologne* 1707, *p.* 61. is guilty of, where he ſays, that the young cardinals whilſt in the conclave divert themſelves with their miſtreſſes, or give little concerts, and ſing like wanton boys, *&c.* And this author would make his readers believe that he himſelf has ſhared in ſuch entertainments; all which is of a piece with ſeveral other falſe and oſtentatious paſſages in that romancing work.

I have already obſerved, that no cardinal chooſes his cell, but muſt content himſelf with that which the lot he draws aſſigns to him. Though it be certain, that when ſome cardinals will not come to the election their cells are kept vacant.

The cardinals made by the deceaſed pope and his other dependants, have the hangings and other furniture of the cells, ſome of which are purple, and others green, who likewiſe during the conclave wear purple.

The chapel of *Sixtus* IV. is fitted up for the ſcrutiny and adoration, with a ſtove for burning the *Suffragia* or voting billets.

Every conclave coſts the papal exchequer two hundred thouſand *Scudi*; neither have foreign potentates any great reaſon to deſire frequent conclaves, eſpecially the emperor; who not only ſends an embaſſador

extraordinary, but defrays the charges of all the *German* cardinals who go to *Rome* upon ſuch an occaſion. The two laſt conclaves are ſuppoſed to have ſtood him in above two hundred thouſand *Rheniſh* guilders.

Miſſa Spiritûs Sancti.

On the 5th of *March*, the eleventh day after the deceaſe of the pope, the *Miſſa Spiritûs Sancti*, or 'maſs of the holy ghoſt,' was read by cardinal *Barberini*, in the *Capella della Pietà* in St. *Peter*'s church; after which *Monſignore Manfredini* made the uſual ſpeech to the cardinals, laying before them the great duty of chooſing a worthy pope. Upon this the cardinals went in proceſſion to the palace of the *Vatican*, where the upper gallery and the apartments adjoining to it were prepared for the conclave. The maſters of the ceremonies walked firſt, carrying golden croſſes; next came the pope's band of muſic, ſinging *Veni Creator Spiritus*; then came the cardinals two and two, and between every two cardinals their attendants and ſome *Switzers*. The cardinals in this proceſſion were *Barberini*, *Ottoboni*, *Zondadarii*, *Corradini*, *Origo*, *Polignac*, *Belluga*, *Conti*, *Giov. Battiſta Altieri*, *Petra*, *Mareſoſchi*, *Querini*, *Lercari*, *Finy*, *Gotti*, *Porzia*, *Caraffa*, *Cibo*, *Borgheſe*, *Ferreri*, *Salviati*, *Lorenzo Altieri*, *Collicola*, and *Banchieri*.

After the papal bulls relating to the election of a new pope, in one of which the cardinals are ſtiled *infallibiles æternæ ſapientiæ Conſultores*, *i. e.* 'infallible counſellors of the eternal wiſdom,' had been read and ſworn to, ſome of the cardinals went out to their reſpective houſes where they ſtaid till the evening, when they were under an obligation to return; the doors of the conclave being then to be ſhut. The method of the election *per Scrutinium*, *Acceſſionem & Inſpirationem*, may be read at large in printed books. *Imperiali*, who for his abilities and virtues is very much beloved, would unqueſtionably have carried the election had not *Bentivoglio* excluded him, in the name of the king of *Spain*, who afterwards approved of it; for *Imperiali* was ſuppoſed to be in the emperor's intereſt. However, the unconcernedneſs and ſerenity with which he bore ſuch uſage, added to the luſtre of his character. This was the third conclave in which *Imperiali*, after having been in a fair way of obtaining the pontificate, had been thrown out.

Diſorders committed during the conclave.

During the conclave a great many diſorders and violences are daily heard of, and eſpecially in the country; and though foreigners, as engaged in no parties, and having no connexions with the candidates have leſs to apprehend than others, yet it is prudent for them to be at home before dark. A conclave ſeldom riſes before twenty or thirty murders have been committed in the ſtreets of *Rome* during the ſeſſion.

Examination of the proviſions.

It is not unknown to you, Sir, that proviſions are daily brought to the cardinals while they are ſhut up in the conclave, and that ſuch proviſions are liable to be ſearched; but this is done ſo ſuperficially, that a child, if he

he did not betray himſelf by crying, might be conveyed into the cell. The governor of the conclave indeed is preſent when his ſervants open the baſkets or bags; but after caſting an eye on what lies uppermoſt, they are ſhut again with a reſpectful bow. The machines for conveying things into the cells are lined with tin, and exactly reſemble thoſe by which infants are received into foundling hoſpitals.

It is permitted to ſpeak with a cardinal, or any other perſon ſhut up in the conclave, provided it be with an audible voice, and in *Italian* or *Latin*, and before any of the conclave guard.

Entrance of the cardinals.

The cardinals make no very ſplendid appearance as they go into the conclave; their liveries are decent, and the ten or twelve coaches with which they are attended are nothing extraordinary. At their entrance into the conclave, thoſe who follow them into the anti-chamber are regaled with iced cream, lemonade and other refreſhments. The governor of the conclave keeps a public table for all natives or foreigners who pay him their compliments; ſo that his expences amount at leaſt to twenty or thirty thouſand *Scudi*, but this is made up to him in perquiſites and other emoluments.

Governor of the conclave.

Audiences of the pope.

Before I cloſe my deſcription of the pope's court, I muſt add, that proteſtants ſcrupling to kiſs his holineſs's foot, are not admitted into the audience room. *Clement* XI. was leſs ceremonious on this head, and even, as ſuch proteſtants as were admitted withdrew, would give them his bleſſing, adding, *Ad minimum non nocebit. i. e.* 'At leaſt it will do no harm.'

Whether proteſtants may with a ſafe conſcience kiſs the pope's foot.

Formerly the feet of ſecular princes uſed to be kiſs'd; for, in *Godefridus Colonienſis ad ann.* 1175, *p.* 246, and in *Acerbus Morena in Hiſtor. Laudenſi*, we find the *Milaneſe* and other inhabitants of *Lombardy*, paying this mark of reverence and reſpect to the emperor *Frederick* I. The kings of *England* on public occaſions are ſerved upon the knee, which is very artfully improved by ſome to maintain, that a proteſtant may, with a ſafe conſcience, comply with the form of the papiſts in ſaluting the pope. But how concluſive ſoever their reaſoning might be, if this oſculation were only a meer political ceremony paid as to a temporal potentate, it loſes all its weight, by conſidering, that it is not paid as a token of reſpect to a lay prince; but that the pope requires this homage as *Chriſt*'s vicar or vicegerent, and the head of the viſible and apoſtolic church. This is further evident, in that the greateſt temporal princes, who are far ſuperior to the pope in power and extent of dominions, are not exempted from this ſubmiſſive duty. It is thus underſtood by the *Roman* catholic princes themſelves; neither does the pope either perſonally, or by deputation ever ſhew the like honour to any monarch upon earth, which he certainly would not object againſt, if it meant only compliment and ceremony.

At

Kiſſing of the pope's foot once prevented by a dog.

At an audience of the embaſſadors of king *Henry* VIII. of *England*, a dog happened to creep to the pope's foot, and ſo beſlavered it, that the ambaſſadors not caring to take their turn after the dog, the ceremony was poſtponed till another day *.

All admitted to the pope muſt give up ſword, cane and gloves.

No perſon is admitted to the pope with a ſword or cane; neither muſt he have his gloves on: and when the *Switzers*, who walk before the pope obſerve foreigners with their gloves on in his holineſs's preſence, they immediately call out to them to pull them off.

As for the ceremonies performed by the pope on certain days, annual proceſſions, and other religious obſervations, there are large printed accounts of them extant; ſo that it is needleſs to deſcribe them here minutely.

Scourging on Maundy Thurſday.

On *Maundy Thurſday* ſeveral religious fraternities, and a numerous train of other people (among whom ten or a dozen were maſqued) came to St. *Peter*'s church, and ſcourged their naked backs with thongs pointed with iron. The places where they had ſtood were eaſily diſtinguiſhed by the blood upon the pavement. Whether theſe were voluntary ſelf-tormentors, or ſuch flagellations had been injoined them as pennances for ſome enormous crimes, I ſhall not determine. A lighted flambleau was carried behind them, and often held to their raw backs to ſtanch the blood. *Benedict* XIII. prohibited ſuch proceſſions, as unbecoming Chriſtians; but now as there was no pope elected, every man did that which was right in his own eyes. How the fanatical pagan prieſts of *Bellona*, *Iſis*, and the *Dea Syria* diſciplined themſelves in honour of their goddeſſes is well known from ancient hiſtory.

From the *Tribuna* or gallery over the ſtatue of *Veronica*, near the *Altare Maggiore*, is ſhewn a piece of Chriſt's croſs; a piece of the iron belonging to the ſpear with which he was pierced; and laſtly, the impreſſion of Chriſt's bloody face, made by himſelf, upon a linen cloth. It is probable, that the name of St. *Veronica* is derived from the tale of the *Vera Icon*, or true image of Chriſt, and *Mabillon (in Præf. Muſæi Ital.)* conjectures that this ſpurious ſanit acquired that name from a painted face of Chriſt, *i. e.* from the *Greek* words φερω I bear, and εικων an image †.

Adventures of a poſſeſſed woman.

At this time, in order to take advantage of the concourſe of people in St. *Peter*'s church, a poſſeſſed woman, or *Spiritoſa*, was practiſing the moſt ſhocking grimaces and diſtortions, to move the compaſſion of the ſpecta-

* See *Baker*'s chronicles.

† This is not the only inſtance of ignorance furniſhing matter for ſuperſtition. The feſtival of the eleven thouſand virgins is celebrated with great devotion in the *Romiſh* church; yet nothing is clearer than that a miſconſtruction of a word gave riſe to it. In the old martyrology are theſe words, *S. S. Urſula & Undecimilla V. M.* i. e. *Sanctæ Urſula & Undecimilla, virgines martyres.* Thus out of the proper name *Undecimilla* what a numerous hoſt of adorable martyrs has been produced!

tors;

tors; but little notice ſeemed to be taken of her; I ſuppoſe this was owing to the *Romans* being accuſtomed to ſuch artifices. A man who made the ſame pretenſions, ſucceeded no better; but the drift of all theſe convulſions, and the ſcandalous impoſture of the latter, were at laſt diſcovered; for his guide, weary of attending him ſo long without any advantage, deſired him to return home; but the poſſeſſed anſwered his guide ſo loud, as plainly to be heard by thoſe who ſtood near them: *non m'hanno dato ancora niente*, 'I have had nothing given me yet.'

On the evening of *Maundy Thurſday*, was ſung in St. *Apollinaris*'s church the *Miſerere*, compoſed for voices only, by the famous *Corelli*, and afterwards in *S. Giacomo dei Spagnuoli* the *Tenebræ*, accompanied with inſtruments, in which *Chichino*, *Menicucetto*, and *Paſquilio* the beſt ſingers in the pope's chapel, at this time performed. From hence we went to the hoſpital *di S. Spirito dei Pellegrini*, where perſons of quality waſh the feet of the poor, and wait on them at table. The men are in a particular room by themſelves, fifty or ſixty ſitting upon a bench, with a veſſel full of warm water conveyed by cocks from the kitchen at the feet of each of them.

Muſic.

Waſhing the feet of the poor.

I was once preſent at the waſhing of children's feet by the king and queen of *France*, who ſcarce touched them; an officer immediately dried them with a towel, ſo that the waſhing of twelve children's feet was over in leſs than three minutes. But here it is done more effectually, and ſince it is deſigned as an act of abaſement, the appearance of humility is well kept up; the feet of the poor being not only waſhed, but afterwards kiſſed by thoſe who perform that office. The feet of the females are waſhed by ladies of quality in another room, where, however, foreigners are admitted.

Difference betwixt the waſhing at Verſailles *and here.*

On *Good-Friday* ſome of our company following a vaſt concourſe of people, came to a ſubterraneous chapel belonging to the *Jeſuits*, which was immediately locked upon them. Every one had a knotted cord put into his hands, while one of the fathers, ſtanding at the altar, made a long harangue on our Saviour's ſufferings, concluding, 'That the leaſt 'we could do was, after his example, to chaſtiſe our fleſh and blood.' He then exhorted his audience, 'That in this holy duty they would not ſpare 'the old *Adam*,' *&c.* Now the lights were put out and the litany ſung, during which, the audience diſciplined themſelves to ſome purpoſe. The exhortation and the ſcourgings were repeated three times. The lights were put out, I ſuppoſe, that ſome might not be obliged to ſcourge themſelves with too much rigour; and to ſave the modeſty of others, who ſtripped themſelves, that their diſcipline might be the more effectual. The proteſtants who had accidentally entered into this chapel, were not diſpleaſed with the darkneſs, being little inclined to ſhew

Scourging on Good-Friday.

their devotion in lacerating their bodies; however, they thought it adviſable not to make themſelves known. At laſt the diſcipline being ended, the knotted cords were returned, and the doors were thrown open.

Ceremonies in the Greek *church.*

On the ſame day was to be ſeen, in the *Greek* church, a wooden model of Chriſt's ſepulchre; the biſhop had a round *Tiara* on his head, and ſung the antiphone alternately with his clergy.

Ceremonies on Eaſter *eve.*

Eaſter eve is the uſual time for baptizing *Turks* and *Jews*, which ceremony is performed in the *Lateran* church, and great numbers of eccleſiaſtics are at the ſame time admitted into holy orders.

The moſt improper time for viſiting the churches in *Rome*, is from the middle to the latter end of lent, moſt of the fine altar-pieces being then covered.

Roman *preachers of repentance.*

Though at other times miſſionaries are ſent from *Rome* to all parts of *Italy* and *Roman*-catholic countries, as ſupernumerary preachers of repentance; this is more particularly practiſed in lent. I am far from diſapproving the end propoſed; but the means appear to me very injudicious. The main thing they aim at, is to move the paſſions of the audience without ſaying a word of real virtue or morality, and the grounds and eſſential duties of Chriſtianity; ſo that he who cauſes the moſt convulſive diſtortions, and draws the moſt tears from his audience, paſſes for the beſt preacher. And as moſt of theſe orators are fond of popular applauſe; in order to obtain it they carry a crucifix about them, addreſs it in the moſt pathetic terms, proſtrate themſelves before it, and beat their breaſts: they often place a death's head before them in the pulpit, as a demonſtrative proof to enforce their arguments of the uncertainty of human life, *&c.* All this is accompanied with a flood of tears, which they have at command. If by good luck an old woman happens to ſympathize with them in theſe pretended ſigns of ſorrow and contrition, they are ſure of a triumph, as very well knowing, that they ſhall ſoon ſee the whole audience in tears. But theſe are only palliatives; the 'ax 'is not laid to the root of the tree:' It is not by ſuch mechanical and tranſient impreſſions that a real change is wrought in the human heart.* A few years ago father *Maillardo*, coming as miſſionary to the court of *Hechingen*, preached with great zeal againſt hatred, malice, and irreconcilableneſs: 'Chriſt, ſaid he, having loved even his enemies, why will 'ye not forgive each other:' 'I know,' continued he, 'that there are 'great contentions and feuds in this community; but what hinders any 'one of you from being this very inſtant reconciled to his neighbour. 'Is there here any father at enmity with his ſon? let him in the 'name of God, forgive him, run to him and embrace him, *&c.* Is

* There is a great affinity between theſe miſſionaries and the *Methodiſts* lately riſen amongſt us; ſo that one would imagine the author was deſcribing our *Engliſh* enthuſiaſtic leaders of the ignorant multitude.

'there

'there a huſband treats his wife ill, *&c.*—Is there a ſon-in-law?' *&c.* By theſe addreſſes his hearers were affected to ſuch a degree, that they publickly roſe up in the church, and amidſt floods of tears and fervent embraces were immediately reconciled to one another. The preacher was not only cried up to the ſkies, but loaded with preſents, and then left the place, and returned to his own convent. But let us ſee how matters went with this regenerated congregation; within a few days this tranſitory reconciliation and warmth of affection cooled into an indifference, and then degenerated into their former hatred of one another; ſo that within three weeks there was as much malice and enmity among them as before.

Viſitation of the ſeven churches.

I forgot to mention, that on *Thurſday* before paſſion-week, there is a great proceſſion for viſiting the ſeven churches, which for that purpoſe are endowed with many indulgences. Theſe churches are, 1. *S. Pietro in Vaticano.* 2. *S. Paolo fuori delle mura.* 3. *S. Sebaſtiano fuori delle mura.* 4. *S. Giov. Laterano.* 5. *S. Croce in Gieruſalemme.* 6. *S. Lorenzo fuori delle mura.* 7. *S. Maria Maggiore.* The tour is ſomething above fifteen *Italian*, or three *German* miles. On theſe ſolemnities the religious fraternity of St. *Philip Neri* never fail to attend, and even cardinals are now and then among them; but their great age obliges them ſometimes to make uſe of their coaches. About five years ago, no leſs than twelve thouſand perſons walked in this proceſſion; but this year they did not exceed five thouſand. When they come to the *Villa Mattei*, which is about noon, wine, bread, eggs, *&c.* are diſtributed among them.

LETTER XLVIII.

Of the Climate and Manner of Living at *Rome*; of the *Pretender*'s Perſon and Houſhold, *&c.*

SIR,

THE city of *Rome* has ſuffered ſo much from the ancient *Gauls*, *Vandals*, *Heruli*, *Oſtro* and *Viſi-Goths*, and laſtly from the *German* troops, eſpecially in the year 1527, under *Charles* of *Bourbon*, that, beſides ſmaller damages, it is computed to have been pillaged ſeven times. To this the author of the ſatirical epitaph on *Benedict* XIII. alludes:

Ripoſa in queſto Avello
L'Oſſa d'un fraticello,
Più ch'amatore di Santi
Protettore de Furfanti,
Per opera di ſua mano
L'ottavo ſacco fu Beneventano.

'Within this ſepulchre are depoſited the bones of a little monk, 'who was more aſſiduous in protecting villains than in expreſſing his 'love to the ſaints; for by his means *Rome* was pillaged the eighth 'time by the *Benevantans*.'

Others affirm, that *Rome* was plundered twelve times; this, however, is certain, that the ſurface of the ground the city ſtands upon muſt have been greatly altered by ſuch frequent ravages. At preſent it is ſomething difficult to diſtinguiſh the ſeven hills on which *Rome* was anciently built; the low grounds having been filled up by the ruins of whole ſtreets, ſo that ſometimes it is ſcarce obſervable, that one is aſcending an eminence celebrated by the ancients. Antiquity informs us, that the aſcent from the ſtreet into the *Pantheon*, or *Rotonda* conſiſted of thirteen ſteps; whereas now the whole area about it is upon a level with the pavement of that temple. The baſe and inſcription of *Trajan*'s pillar is much lower than the neighbouring ground; ſo that for preſerving that part of the pillar, it will be requiſite to ſupport the ditch that is made round it with a wall. It is very common by digging deep for the foundation of houſes, *&c.* to find pillars, ſtatues, and the fragments of antient buildings; and in ſome places parts of the pavement of the old city have been found to be twenty or thirty feet below the preſent ſurface of the ground. It is probable, that this muſt alſo have occaſioned a great alteration with regard to the ſalubrity of the air.

Alteration of the air.

Modern Rome *why ſo unhealthy.*

The ſtupendous *Cloacæ*, or common ſhores, and aqueducts by which the filth and dirt of the antient city was conveyed into the *Cloaca maxima*, have indeed many openings ſtill remaining for the paſſage of the ſoil and water; but moſt of the outlets are ſtopped, and the *Cloaca maxima* itſelf is in very bad order. This muſt neceſſarily cauſe a putrefaction in the air, which is too ſenſibly perceived by thoſe who dig deep in the earth, and happen to light upon an aperture of ſuch an obſtructed ſink or ſhore; there being many inſtances of workmen loſing their lives by thoſe putrid *effluvia* *. The ſame alterations are likewiſe manifeſt in

* *Seneca* (Book iii. chap. 19. of his natural queſtions) ſays, that 'the eating of fiſh 'which have lived in ſubterraneous, ſtagnated and foul waters, is very pernicious, and has 'often proved fatal.'

the country; antiently ſeveral parts of *Italy* near the ſea were not only full of fine towns, villa's, and palaces, but reſorted to as the moſt healthy places in time of peſtilence; but now it is quite the reverſe: For the greateſt part of the ſea coaſt is moiſt and marſhy, and the air ſo bad, that during the ſummer heats many convents are uninhabited; the monks removing for ſome months to a healthfuller climate. Even in the neighbourhood of *Rome* the ſoil is but badly cultivated, and in the night time covered with fogs and igneous vapours. Theſe muſt have been very uncommon in theſe parts, in the time of the antient *Romans*, for *Livy* frequently mentions ſuch *phænomena* as prodigies and portents; and likewiſe in the *Roman* mythology they occaſioned propitiatory ſacrifices and offerings. Sulphur is commonly dug up like white earth in many places in the neighbourhood of *Rome*, and afterwards purified by ſublimation. Great quantities of vitriol are made here, and the green found in the copper mines is particularly called *Roman vitriol*. *Roche alum* is alſo prepared within a ſmall diſtance of *Rome*, and in ſome places *arſenic* is made: Theſe are works which neceſſarily produce very noxious *effluvia*, from which ancient *Rome* was free; for theſe minerals were then either unknown or at leaſt not dug up.

Alteration of the weather and temperature of the climate.

I know not whether a concurrence of all theſe cauſes may not have cauſed that alteration of weather, which has been obſerved with regard to the mildneſs of the winters in this climate. Some paſſages in *Horace* ſhew, that in winter in his time, the ſnow lay often in the ſtreets of *Rome* pretty deep; and it is plain from the ſixth ſatire of *Juvenal*, that it was far from being an uncommon ſight in that ſeaſon, to ſee the *Tyber* frozen; whereas in our age, it muſt be a very ſharp winter if the ſnow lies in *Rome* but a day or two: As for the *Tiber*, it has not been frozen in the memory of any man living.

Of the water of the Tiber.

This river alſo has ſuffered by the alteration of the countries through which it takes its courſe; its mouth where it diſembogues itſelf into the ſea, is become very narrow and choaked with ſand banks, and its bed by the rubbiſh of the houſes on its banks very much contracted, which in a ſtrong ſouth wind cauſe inundations, to the great damage of the city of *Rome* and the neighbouring country. One *Cornelius Mayer*, a *Dutchman*, has indeed been employed by the papal chamber in raiſing ſome good works for keeping the river within its channel, and in clearing it in ſome places; but this muſt be the work of time. Many are of opinion, that by turning the *Tiber* out of its channel for a time, vaſt riches and valuable antiquities thrown into it in troubleſome times, when the city was ſacked and pillaged, would be found. The water of this river is ſo thick and foul, that it is not fit for horſes to drink till it has ſtood two or three days for the filth to ſubſide.

Rules for health during the heats at Rome.

In regard to the unwholeſomneſs of the air, the dog-days, and ſome weeks after, are moſtly dreaded at *Rome*. The precautions, which, in their opinion, are abſolutely neceſſary for the preſervation of health during the heats, would not be thought of by a foreigner. One of their good rules is expreſſed in theſe verſes:

Giugno, Luglio e Agoſto
Donne mie non vi cognoſco.

'In *June*, *July* and *Auguſt*, you muſt have no commerce with the 'ladies.'

But poſſibly this rule is but little obſerved. It is further affirmed, that a perſon uſed to live at *Rome*, cannot without manifeſt danger ſleep within fifteen or twenty *Italian* miles of that city; and in travelling to *Rome* they take care in the laſt day's journey not to put up within that diſtance. Even within the city they ſeldom change their bed-chamber, though it be for another in the ſame houſe. Removals from one houſe to another betwixt St. *Peter*'s and *All-ſaints* day, are ſuppoſed to be ſo dangerous at *Rome*, that a tenant or lodger cannot be compelled to leave a houſe within that term. As mutual compliments paſs between friends in other places at the beginning of the new year, the like civility is pay'd here at the beginning of the month of *Auguſt*. At this time of the year few people go abroad in the day-time, but after ſun-ſet divert themſelves with taking the air on foot or in coaches; and the firſt of *Auguſt* is a great day at *Rome* for feaſting and friendly entertainments. Theſe feſtivals are called *Far Agoſto*, or *Ferragoſto*, either from the phraſe *Far Gozzoviglie*, and *faire Bombance*, *i. e.* 'to make good chear;' or from the *Latin* words *Feriæ* and *Feriatio Auguſti*. The *Vinalia* of the antient *Romans* began ſomething later, *viz.* towards the end of *Auguſt*, or the beginning of *September*, and were ſo called, not from the vintage which does not happen ſo early, but from a vow made by *Æneas* or *Aſcanius*, on account of the victory over *Mezentius*, * to conſecrate to *Jupiter* all the wine of that year; in memory of which this feſtival was obſerved annually in *Auguſt*, and call'd *Vinalia Ruſtica*, by way of diſtinction from the *Vinalia*, another feſtival of *Venus* celebrated in *April*. *Plutarch. Problem. c.* 43. The origin of both appears to be one and the ſame; the vow having probably been made in *April*, though it could not be accompliſhed before *Auguſt*.

Far Agoſto.

Suicides in England.

In *England* ſuicides are moſt frequent in the beginning or towards the cloſe of winter, the times when the eaſterly winds moſtly prevail: For, according to an *Engliſh* proverb,

* See *Pliny*, *lib.* xviii. *c.* 29.

'When

'When the wind is in the eaſt,
'Tis neither good for man, or beaſt.'

But in *Rome* the greateſt enormities are perpetrated in the two hotteſt ſummer months. This is imputed to the blood's being over heated at that ſeaſon; however, the exertion of a proper ſeverity, and the abolition of *Aſyla* in churches, would, I make no doubt, ſoon cool this pretended ardor, that prompts the *Romans* to all manner of wickedneſs.

South wind why hurtful at Rome.

That *London* is more ſubject to fevers and fluxes when the north-eaſt wind blows than at other times, proceeds from the noxious *effluvia* which that wind brings from the fens and marſhes of *Cambridgeſhire*, *Lincolnſhire* and *Eſſex*. It appears from St. *Luke* c. xii. v. 54. to have been quite the contrary in the *Holy Land*, where the eaſt wind coming from a dry country of a vaſt extent occaſioned dry and clear weather; and on the other hand, the weſterly winds loaded with the vapours of the ſea was a ſure preſage of rain. In *Rome* the moſt ſickly ſeaſons are when the ſouth or ſouth-eaſt wind blows, which the *Italians* call *Sirocco* from the *Arabic* word *Xaloque*, (in *Greek* Ευρος, and in *Latin* termed *Vulturnus*;) its courſe being over the boggy uncultivated coaſts of *Africa*, and the moraſſes that lie ſouth of *Rome*. The unwholeſome exhalations have now a free paſſage to the city by a great error of *Gregory* XIII. who from ſelfiſh and intereſted views cut down a large wood lying to the ſouth of *Rome*, that kept off a great part of theſe noxious vapours; for by this he gained a fertile ſpot for tillage, but at the ſame time infected the air of the city *. The ſouth-eaſt wind blowing over the *Pontini* fenns would be ſtill more pernicious to the city, if it were not fenced by the woods on the mountains of *Albano* and *Tuſculum*.

The Romans *too apprehenſive of the ſummer heats*

After all, the *Romans* make too much ado about the danger of their ſummer heats; foreigners who uſe very little precaution in this reſpect, enjoy as good a ſtate of health as the natives. How many cardinals come from other countries to *Rome* in ſummer time, when a conclave is to be held, without ſo many timorous fears, and return as well as they came? but no-body will pretend to ſay, that the heat has a reſpect to perſons. This chimerical danger ſeems to have been unknown in the time of *Cicero*, from whoſe epiſtles it appears, that he frequently reſided at *Rome* in the ſummer months, and took many journies to and from that city. I once made uſe of this argument diſcourſing with a *Roman*, who immediately mentioned count *Gallas*'s untimely death, as an inſtance of the truth of their opinion, who, contrary to all advice, during the greateſt violence of the ſummer heats, proceeded on his journey from *Rome* to *Naples*, and at night ſlept in his coach. But many are of opinion,

* *Vide Joh. Mariæ Lanciſii Diſſ. de nativis deque adventitiis Romani cæli qualitatibus, p.* 19, *ſq.*

that

that this vice-roy, whoſe rigour the *Neapolitans* dreaded, was poiſoned at *Fondi*, by a certain liquor called *Acquetta*, the operations of which may be ſo regulated as to kill in one, two or three months. As to ſeven or eight of the count's ſervants, who likewiſe died immediately after their arrival at *Naples*; it was no more than the natural conſequence of drinking to exceſs a ſtrong wine, and afterwards regaling themſelves with iced water when they were extremely hot with travelling.

It muſt be owned that after the wind has been a long time in the north, and ſuddenly ſhifts to the ſouth; or when a ſtrong ſouth wind blows, attended with cloudy weather, the ſeaſon is very ſickly at *Rome*; this, however, is an obſervation not peculiar to *Rome*, but to all *Italy*. The *Sirocco*, without the foregoing circumſtances, is of no worſe conſequence than other winds; and from the vernal to the autumnal equinox, *Rome* generally enjoys a clear ſerene air. The ſoil is good, the mountains are pleaſant, and the thin air from the hills corrects the thicker vapours riſing in the valleys and lower ground. Few cities are ſo well provided as *Rome* is with large fountains, which by continually throwing up the water, give a freſhneſs to the air; and the inundations of the *Tiber* being now chequed, the inhabitants are in a fair way of being eaſed of their apprehenſions about the ſummer heats, eſpecially as *Leo* X. and *Urban* VIII. ordered ſeveral of the *cloacæ*, or ſhores, to be repaired, and made other regulations, which were ſtrictly executed, for the cleanlineſs of the city and its neighbourhood. Pope *Clement* XI. ſet a good example in this reſpect, by forbidding the burning of *Kali*, which the *Italians* call *Riſcoli*, in the fields near *Rome*. The aſhes of this plant is uſed in making glaſs; but the burning of it was ſuppoſed to fill the air with corroſive particles, which being driven about by the ſouth wind, and mingling with the air in reſpiration, cauſed ulcers in the lungs. At leaſt this was the opinion of the ingenious *Lanciſi*, phyſician to the Pope; who has alſo preſcribed the following rules to be obſerved, to prevent the pernicious effects of exhalations riſing from moraſſes in hot climates: 'I. Care ſhould be taken that the bed-'chambers do not face the ſouth. 2. That the door and windows be 'not left open. 3. That the rooms be aired with reſinous or ſcented 'wood, or with ſulphur. 4. He adviſes to eat and drink ſparingly; 'but of wholeſome food. 5. To make the ſauces acid with limon and 'pomegranate juice, or vinegar. 6. Not to go abroad with an empty ſto-'mach. 7. To uſe cooling liquors. 8. To avoid the night air, and 'keep at home in the morning till the ſun riſes. 9. To forbear all 'violent exerciſe. 10. Not to ſwallow the ſaliva or ſpittle. 11. To 'carry a ſponge moiſtened with ſpirits of wine and a theriacal vinegar, 'and often to ſmell to it. 12. To keep the mind calm and free from 'anxious ſolicitudes and violent paſſions.' Hitherto the quarter about the *Quirinal* and *Trinità del Monte* have been accounted the moſt healthy

Rules of health in hot countries.

parts

parts of *Rome*, and foreigners generally chooſe to lodge there on that account; as alſo becauſe moſt of the coffee-houſes and taverns are about the *Piazza di Spagna*, near this part of the city.

Great age of many cardinals.

That *Rome* in itſelf is not unhealthful may be concluded from the great age of not a few of its inhabitants; and one third of the cardinals are computed to arrive at their eightieth year without feeling the infirmities of ſuch an age. By this one would think the ancient *Romans* muſt not have been ſo temperate as the modern, very few ſuch inſtances of longevity occurring in ancient writers.

Manner of living at Rome.

Beſides, never was the manner of living at *Rome* ſo agreeable as at preſent; not a day paſſing without aſſemblies of both ſexes at the houſes of perſons of quality. But unmarried women have not the liberty of appearing in public here as in other countries; for they are generally confined in a convent until they are either married or grown old.

Carnival.

The carnival at *Rome* affords a more agreeable entertainment to perſons of an elegant taſte than that of *Venice*, which conſiſts of little elſe than ſtrolling about the town in ſhabby maſquerade habits among infamous courtezans, *&c.* Whereas at *Rome*, ſhould a proſtitute dare to appear upon the *Corſo*, a diſcovery would expoſe her to very ſevere treatment. During this laſt carnival, an *Engliſh* gentleman, who kept a miſtreſs at a great expence, took her in his chariot to the carnival *Corſo*; but it being ſignified to him, that if he and his companion ſhould meet with any diſagreeable treatment, he muſt thank himſelf, he had the prudence to take the intimation, and drove home again. The time of thoſe diverſions is limited to the laſt eight days before *Lent*, and then only from three to ſix in the afternoon. Hence the people of *Rome* affirm that their carnival laſts but twenty-four hours. The place of reſort is the *Corſo*, a fine ſtreet in a direct line, beginning at the *Porta del Popolo*, and eleven hundred geometrical, or two thouſand ſeven hundred and twenty common paces in length. Every one appears there with or without a maſk, on foot or in a carriage, juſt as they pleaſe. The coaches follow each other, two a breaſt. The principal nobility make their appearance in triumphal cars, which add a great ſplendor to the ſpectacle. The *Sbirri* are poſted up and down, to prevent any diſturbances, and their captain rides about bare-headed, without putting on his hat till orders are obtained for the horſe-races, a kind of ſport ſeen no where but in *Italy* * and *England* †. The nobility here, like the

Il Corſo.

Horſe-races.

* The modern *Romans* ſeem to have derived this ſport from the ancients. *Vide Sil. Ital. lib.* 16. *Virg. Æn.* 5.

† Horſe-races are well known in *England*, though of a different kind, and with leſs barbarity, and perhaps in ſome other countries; but the author confined them to *Italy* only, which is contradicted by what follows in the text.

Engliſh,

Engliſh, take a pride in keeping horſes of extraordinary ſwiftneſs; but moſt of the racers in *Italy* are brought from *Barbary*, whereas *England* glories in the ſpirit and vigor of thoſe of its own breed. Another great difference in this kind of diverſion between the two nations is, that in *England* the horſes have riders who are weighed with great exactneſs, and the ſucceſs of the race does not a little depend on their dexterity and addreſs; whereas, in *Italy*, the horſes are trained up to run alone. On the ſides, and along the back they have leathern ſtraps ſtuck on with pitch, and under theſe are iron bullets ſet with ſtrong points, like the rowels of a ſpur, which continually prick the horſes while they are in motion: they fix another of thoſe ſpiked balls under the horſe's tail. The ſtarting-place is on the *Piazza del Popolo*, where the horſes being generally from five to eight in number, ſhew the utmoſt impatience for the ſignal, which is given by dropping a rope that runs croſs the courſe before them, to the ground: upon this they ſtart and fly along the *Corſo* with incredible ſwiftneſs, the coaches being drawn up on each ſide the ſtreet. The prize is generally a piece of brocade, of the value of ſeventy or eighty *ſcudi*, or *Roman* crowns, which is generally the groom's perquiſite. The people are entertained with ſuch a race every day during the carnival. It was a high diverſion to pope *Clement* XI. in carnaval-time, to engage a knot of jovial monks in a hot diſpute, who after having ſpent themſelves in wrangling, had a match of carouzing. This infamous cuſtom, though the Pope ſuffered a flatterer to ſtile him *Vice Deus* *, favours very ſtrongly of the carnal man, and though the cardinal who delivers the aſhes to his holineſs on *Aſh-wedneſday*, omits theſe cuſtomary words, *Momento homo, quod pulvis es*: 'Remember, man, 'thou art but duſt.'

Compared with thoſe in England.

Carnival diverſion of Clement XI.

Summer heats. The ſummers at *Rome* are very tedious, every one keeping cloſe at home the whole day, and taking their naps at noon; ſo that it is a common ſaying at *Rome*, 'None but dogs, ideots, and *Frenchmen* walk the 'ſtreets in the day-time.' The heat of the climate makes the *Romans* paſſionately fond of ſpring-water, iced and cooling liquors; ſo that great quantities of ſnow and ice, which are fetched from the mountains and preſerved in ice-houſes, are conſumed there. Several ſorts of water are drank in *Rome*; but it is only in a few convents that river-water is uſed. Rain-water is here ſaved in ciſterns, and when kept clean, is reckoned very wholeſome. Here is alſo well-water, and other water conveyed into the city by pipes and aqueducts, at a great expence. As I never

* *In inſcriptione libri Benedicti de Benedictis anno* 1608. He is alſo called, *Pontificiæ Omnipotentiæ conſervator acerrimus*; 'A ſtrenuous maintainer of the papal omnipotence.'

ſaw a city ſo ill provided with good water for drinking as *Paris* *; ſo I queſtion whether for number of good wells and fountains, any city ſurpaſſes, or even equals *Rome*.

Among the ancient *Romans*, *Appius Claudius*, *Manlius Curius*, *Lucius Papirius*, *Caius Servilius Cepion*, *Lucius Longinus Craſſus*, *Quintus Martius* †, *Marcus Agrippa* ‡, *Auguſtus*, and others, ſignalized themſelves by their noble aqueducts, through which water was conveyed to the city for twenty or thirty miles. Even *Tiberius*, *Claudius*, *Caligula* §, and *Caracalla*, though in other reſpects not of the beſt characters, took care of the city in this uſeful article. *Frontinus*, in his learned work, giving an account of the *Roman* aqueducts, computes the quantity of water daily brought to the city of *Rome* by theſe works, to amount to eight hundred thouſand tuns. The three chief aqueducts now in being are thoſe of *Aqua Virginea*, *Aqua Felice*, and of *Paulina*. The firſt was repaired by pope *Paul* IV. The ſecond comes from *Paleſtrina*, which is two-and-twenty miles off, and is a work which does honour to the pontificate of *Sixtus* V. who expended on it a million of *ſcudi*, and named it *Il Condotto dell' Aqua Felice*; *Felix* having been the name which he aſſumed when a monk, and continued to bear it till his exaltation to the papal throne. It diſcharges itſelf in *Rome* at the *Fontana di Termine*, which was alſo built at the expence of *Sixtus* V. and conſiſts of three arches, ſupported by four *Corinthian* pillars, and the water guſhes out through three large apartures. Over the middle arch ſtands a beautiful ſtatue of *Moſes* ſtriking the rock with his rod; over another arch is a *baſſo-relievo* of *Aaron* leading the people to the miraculous ſprings in the wilderneſs; and the third ſhews *Gideon* trying his ſoldiers by their drinking water. Round it are four lions, two of which are of marble, by *Vacca*;

Ancient aqueducts.

Modern aqueducts.
Aqua Virginia.
Aqua Felice.

* *Paris* has only fifty-two public conduits, and theſe are ſupplied with water from *Rongis*, *Belleville*, and *St. Gervais du Pré*. The two pumps of *La Samaritaine* and *Pont de Nôtre Dame*, ſupply the city with a great quantity of water; but it is only from the river, and after it has run through half the city, and thereby become very foul. The remote parts labour under the inconveniency of purchaſing this water from the *porteurs d'eau*, or water-carriers.

† He brought water to *Rome* from a ſpring at the diſtance of ſixty-one miles.

‡ Among other aqueducts either improved or made by him, was the *Aqua Virginea*, ſo called from a country girl's ſhewing the ſpring to ſome ſoldiers, who were ready to periſh for thirſt. At preſent it iſſues from the fountain in the *Piazza di Spagna*, which repreſents a ſhip; and from that of *Trevi*, ſo called from the *Trivium*, where three ſtreets meet.

§ The aqueducts through which ſome of the ſprings of the *Aqua Claudia* are conveyed, were built by *Cæſar*, and finiſhed by *Claudius*, being brought the diſtance of forty *Italian* miles. They were of ſuch a height, as to ſupply all the hills of the city, as *Pliny* relates at large, *lib.* xxxvi. *c.* 15. And according to him, and likewiſe the computation of the celebrated *Budæus*, the charge of this work amounted to one million three hundred and eighty-five thouſand five hundred crowns.

the other two of oriental granate, are ſaid to be brought hither from a temple of *Serapis*. All the four lions eject water, and on the front is the following inſcription:

Sixtus Quintus Pontifex Max. Picenus
Aquam ex agro Columnæ viâ Prænestinâ
Siniſtrorſum multar. collectione
Venarum ductu ſinuoſo a receptaculo
Mill. XX. a Capite XXII. adduxit,
Felicemque de nomine ante Pont.
Dixit. Cæpit Pont. An. I. abſolvit III.
MDLXXXVIII.

'Pope *Sixtus* V. a native of *Piſa*, collected this water flowing in different ſtreams in the diſtrict of *Colonna*, to the left of the road to *Paleſtrina* into a reſervoir, and from thence conveyed it by pipes the diſtance of twenty miles from the reſervoir, and twenty-two from the ſource; he called it *Aqua Felice*, from the name he aſſumed before he was exalted to the papal throne. He began this noble work in the firſt, and completed it in the third year of his pontificate, 1588.'

The name of *di Termine* is derived, though corruptly, from the baths or *Thermæ Diocletiani*.

The *Aqua Paulina*, ſo called from its reſtorer pope *Paulus* V. divides itſelf into two main channels, one of which ſupplies mount *Janiculus*, and the other the *Vatican* and its neighbourhood. It is conveyed the diſtance of thirty miles, and ſupplies the fountain behind the church of St. *Pietro Montorio*, which ſtands on the ſummit of mount *Janiculus* *. Its fine portal was both the gift and work of *Fontana* and *Maderno*; and three of its five ſtreams are not inferior to ſmall rivers, and ſufficient to turn a mill. The inſcription runs thus:

Paulus Quintus Pontifex Max.
Aquam in Agro Braccianenſi
Saluberrimis e Fontibus collectam
Veterioribus Aquæ Alſietinæ ductibus
Reſtitutis noviſque additis
XXX. ab milliario duxit. A.D.MDCXII.
Pont. ſui Septimo.

* *Janiculus* was called *Mons Aurelius*, either from its being near the *Porta Aurelia*, or from its golden-coloured ſand; but now the name is altered to *Montorio*.

'Pope

'Pope *Paul* V. conveyed this water, collected in the diſtrict of *Bracciana* from the moſt wholeſome ſprings, the diſtance of 30 miles, by repairing the ancient aqueducts of *Alſium*, and adding ſome new works, in the year of Chriſt 1611, and of his pontificate the ſeventh.'

In the year 1690 this fountain was repaired with additional embelliſhments by pope *Alexander* VIII. and is very well worth ſeeing, were it only for the fine view it affords of the whole city.

From theſe large reſervoirs of water ſeveral other leſſer conduits are ſupplied, the deſcription of which would be too tedious. One of the wholeſomeſt ſprings in *Rome* is that called *Fonte Grillo*, which riſes at the foot of the mount *Quirinal*; but does not flow very copiouſly. Beſides theſe public fountains, moſt of the palaces and houſes of any conſideration, have private fountains and water-works for grandeur and entertainment. Fonte Grillo.

For the better preſervation of the public fountains and ſtreets, they are under the inſpection of a particular commiſſion of cardinals and prelates, the preſident of which is always the cardinal *Camerlengo*; and that the water may not be foul'd by duſt or vermin, the aqueducts, whoſe lofty arches make a very good appearance, are all covered with ſtone, ſo that one may walk on them for ſeveral miles together. I ſhall here add ſome inſcriptions on the fountain of the convent of *S. Pietro in Vincoli*, which was built at the expence of cardinal *Barberini*, whoſe arms are a ſwarm of bees, to which the author of theſe inſcriptions ſeems to allude: *Care of the fountains.*

Diſce, hoſpes, aquæ hujus perennitatem
e ſcatebra inexhauſta;
Ea eſt Cardinalis Barberini Liberalitas.
Diſce Suavitatem;
Eam Apes profundunt.
Sapor in aquis cæteris vitium,
In hac mel & nectar eſt.
Nulla melior influat in hortos aqua,
dum apes propinant.
Melleam flores uſuram bibunt:
D. Thomas Mentius, Abbas Generalis
Gratiæ referendæ ſiſtens F.
A. D. MDCXLII.

'Stranger, obſerve this ſtream continually flowing from an inexhauſtible 'ſpring; it is an emblem of cardinal *Barberini*'s liberality. Learn its 'ſweetneſs from the bees which pour it forth: it taſtes like honey and 'nectar.

'nectar. In the gardens it produces a profuſion of flowers, which re-
'ward the bees with their honey-dew. *Thomas Menti* compoſed this
'inſcription out of gratitude to his worthy patron, in the year 1642.'

On the other ſide are theſe words:

Siſte adhuc pauliſper, & diſce hujus aquæ metamorphoſin.
Vivo Antonio Card. erat mellea
Barberinis manans ex apibus,
Mortuo evaſit amara
noſtris permiſta fletibus.
Nec amiſit ſuavitatem
Suaves enim ſunt amoris lacrymæ
Quæ cum perpetuò fluere non poſſunt ex occulis,
Cum hujus aquæ perennitate funduntur.
Etiam nunc rigat flores
Cum Purpuratos irrigat cineres,
Qui cum nominis æternitate compoſiti
Vel in ſepulchro redolent immortalitatem.
Can. Reg. S. Salvatoris
Suo per triginta & octo annos benefico Protectori
Grati animi monumentum poſuere
Sub R. P. D. Jo. Andrea Gallia Veneto Generali tertio
A. D. MDCLXXI.

'Traveller, ſtop a little longer, that thou mayeſt be informed of the
'change which this water has undergone. Whilſt the good cardinal
'*Anthonio* lived, and whilſt it iſſued from the *Barberini* bees, honey
'was not ſweeter. At his lamented death it became bitter, being
'mingled with our tears; yet was it not wholly deprived of its ſweet-
'neſs, for ſweet are the tears of affection, which, though the fountain
'of the eye fails, ſhall ever flow mingled with theſe waters. Still it
'may be ſaid to water flowers, when it refreſhes the aſhes of purpled
'prelates, who from their unfading glory, even in the grave, bloom
'with immortality. In grateful remembrance of the many favours re-
'ceived from that excellent cardinal, during a patronage of thirty-eight
'years, the canons regular of St. *Salvatore* erected this memorial; the
'reverend father *John Andrea Gallia*, a native of *Venice*, being the
'third time general abbot, 1671.'

Aqua Acetoſa.

I muſt not omit the mineral waters, which in ſummer-time are in great vogue at *Rome*. The chief of theſe is the *aqua acetoſa*, which ſtands

ſtands a little without the city, facing the *Porto del Popolo*; and by pope *Alexander* VII. a fountain was here erected in the form of an ampitheatre of free-ſtone, according to the following inſcription:

Alexander VII. Pont. Max.
Ut Acidulæ aquæ ſalubritatem nitidius hauriendi copia & loci amœnitas commendaret, repurgato fonte, additis ampliore ædificatione ſalientibus, umbrâque arborum inductâ publicæ utilitati conſuluit. An. Sal. MDCLXI.

'That this wholeſome acid mineral water might be drawn in its natural purity, pope *Alexander* VII. ordered the ſpring to be cleanſed; he alſo enlarged the current, and for the conveniency of the public added a plantation of trees, to ſhade the place from the ſun-beams, in the year 1671.'

Pope *Clement* the eleventh's benefaction to this fountain is alſo perpetuated in the following words:

Clemens XI. Pontifex Maximus
Coercito flumine, corrivatis venis,
Purgatis ductibus, inſtaurato fonte
Acidulæ Salubritati & conſervationi
Proſpexit.
Anno Salutis M. DCC. XII.

'For the ſalubrity and better preſervation of this mineral water, pope *Clement* XI. ordered the veins to be united, the pipes to be cleanſed, and the conduit to be thoroughly repaired, in the year 1712.'

But this work had been before begun by *Paul* V. who accordingly has this inſcription erected to him:

Paulus V. Pont. Max.
Ann. Salutis MDCXIII. Pontificatus ſui IX.
Renibus & ſtomacho, ſpleni, jecorique medetur,
Mille malis prodeſt iſta ſalubris aqua.

'This water being an efficacious remedy for various diſorders, particularly thoſe of the kidneys, ſtomach, ſpleen, and liver, was thought worthy the attention of pope *Paul* V. in the ninth year of his pontificate, and of our Lord 1613.'

On

Aqua Santa. On the other ſide of the city, without the *Lateran* gate, is another mineral water, called *Aqua Sancta*, which is uſed alſo for bathing.

Theſe mineral waters are, by a great many, drank all the year round, but mixed with wine to render them more palatable.

Diverſions in autumn. In autumn the vintage is a time of general feſtivity, when the commonalty give themſelves up to all manner of licentiouſneſs, the fruits of which uſually appear in the months of *May* and *June* following. It is obſerved by the hoſpital-books, eſpecially that of *Santo Spirito*, that the number of infants received in the machines, during thoſe months, exceeds thoſe of all the other ten months put together.

Theatres. The favourite winter diverſions at *Rome*, are plays and operas; and during the carnival, the latter are acted at three theatres, *viz.* the *Aliberti*, *Capranica*, and the *Theatro nuovo*. The firſt, which is ſo called from its founder, count *Aliberti*, has a pit which will contain nine hundred perſons; this is ſurrounded with ſeven galleries over one another, in each of which are thirty-five boxes, in all two hundred and forty-five. I do not recollect ever to have ſeen ſuch a ſpacious theatre.

No female finger admitted upon the ſtage. Cardinal *Ottoboni* alſo, in the carnival week, had operas performed in a private theatre built in his palace, where it was eaſy to gain admittance; and here I muſt obſerve, that the regard to modeſty in this city excludes female ſingers from appearing on the ſtage, their parts being performed by *caſtrati*, or eunuch's dreſſed in women's habits*.

Free manner of living at Rome. As to the *Roman* cuſtoms in other reſpects, every prudent traveller ſhould be ſo far upon his guard as rather to talk too little than too much; for in *Rome* there are ſeveral private channels of information, even among the hired laqueys, for conveying to the government's ears an account of every thing that is ſaid or done in the city. This, indeed, they do with credit and an eaſy conſcience; the Calling even of a ſpy or informer, not being without a patron ſaint, namely *St. Alexis*. Their conduct, however, towards foreigners, is very prudent from the conſideration that they enrich the city by expending great ſums of money here annually, ſo they are not ſtrictly attended to. At the meeting of the hoſt and other proceſſions, the proteſtants need not fear any of thoſe brutal inſults which in other countries they ſometimes meet with from the bigotted perſecuting ſpirit of the vulgar. A *Roman*, when they ſee any perſon that does not comply with the preſcribed genuflexions, contents himſelf with looking upon ſuch a one as an heretic or an infidel, without expreſſing any reſentment; even in the *Miſſa Spiritûs Sancti*, where generally a great number of cardinals are preſent, many proteſtants, at

Proteſtants not forced to kneel to the hoſt.

* *Quære*, Which is moſt indecent, women's appearing on the ſtage, or this cuſtom ariſing from the ſanctity of the *Romans*, as our author calls it?

the elevation of the hoſt, keep their ſtanding poſture, without the leaſt inſult or incivility from the *Swiſs* guards in waiting, or any ſuch rudeneſs or compulſion, which, it is notorious, is practiſed in the chapel at *Verſailles* *.

In lent, and on other faſt or meager days, the proteſtants never fail of meeting with butcher's meat, &c. at the inns and taverns, without being at the trouble to procure a licenſe for eating it. *Freedom in reſpect of eating fleſh on faſt days.*

There is no place where the *Roman*-catholics are ſo little obſervant of their faſts or meager days as at *Rome*; and on *Saturday* they uſe this expedient to eat meat for ſupper, which is to wait till the clock ſtrikes twelve, and then ſuch a repaſt paſſes for a *Sunday*'s breakfaſt, which doth not come under the church's prohibition. This the *Romans* call *Far Sabbatine*; and from this cuſtom poſſibly ſome of the *Engliſh* † have learned to reconcile their fondneſs for gaming with the obſervation of the ſabbath; the card-table being got ready on *Sunday* evening, and at the ſound of twelve o'clock they fall to play as if it was *Monday* morning. This was practiſed to elude *Cromwell*'s laws for ſtrictly obſerving the ſabbath.

I have often wondered to hear ſome *Roman*-catholics, at a public ordinary, launch out with ſuch a bold freedom againſt the *Jeſuits* and the uſurpation of the popes, in civil matters, over the rights of all potentates in general; and eſpecially of the emperor and the princes of the empire. A certain papiſt once declared, that he never paſſed by the palace of the *Creſcenti* family without pulling off his hat, as a token of his veneration for that glorious man, who dared to drive a turbulent Pope out of *Rome*, though his magnanimity met but with indifferent returns. I do not care to repeat the name he was pleaſed to beſtow on the emperor of *Germany*, for ſuffering the Pope to grow ſo powerful at *Rome*. *Freedom of ſpeech.*

During the conclave, a multitude of manuſcript *Paſquinades* againſt the deceaſed pope and the cardinals are openly ſold in the coffee-houſes *Paſquinades.*

* A remarkable inſtance of *French Politeſſe*, as I obſerved in a note above, in the account of *Milan*, vol. I. p. 343. How different is this from the practice of civilized nations, and the maxims of true politeneſs? Is it reckoned an incivility to put an unnatural conſtraint upon the body, and is it leſs ſo to offend the mind and conſcience? Though our author does not ſpeak his mind ſo freely of the *French*, an *Engliſhman* may be allowed to expoſe their falſe pretences to politeneſs.

† The author might have ſpared the *Engliſh* in this particular, as nothing is more common in *France* than to play at cards, dice, cheſs, &c. as ſoon as the morning maſs is over, which is practiſed in many other countries in *Europe*. 'Tis true, we are too fond of imitating the *French* in this and other inſtances of levity; but *England* ſhould not be reproached with vices which are the genuine growth of *France*.

for

for half a *Paolo* † a ſheet. Theſe ſatirical writings derive their names from the mutilated ſtatue, near which one *Paſquino*, a jocular and inquiſitive taylor, or ſhoe-maker dwelt.

At preſent proclamations are alſo ſtuck on the ſtatue; there is alſo to be ſeen on it a mark about eight feet from the ground, and an inſcription, ſhewing the height of the water during an inundation of the *Tyber* in the time of Pope *Clement* VII.

Toleration of public proſtitutes.

As to public proſtitutes, I am apt to queſtion the truth of ſome accounts concerning the ſums accruing to the papal treaſure from the *milk-tax*, as it is called. They who make the number of thoſe proſtitutes amount to twenty thouſand, do not conſider that all the females in *Rome*, young and old, ſcarce amount to fifty thouſand. As for thoſe wretched creatures who give in their names, age, country, family, and place of abode to the *Sbirri* and their commander, in order to be entered in a book kept for that purpoſe, they are for the moſt part ſuch miſerable objects, that at *Naples* and other places, their practice would not defray the ſmall tax to which they are ſubject. It is not improbable, that little of the produce of the tax goes farther than the hands of the *Sbirri*, part of whoſe province it is to keep off the monks and prieſts from theſe forbidden paths, and to take care, that in *Eaſter* week, during advent, and lent, and on the other faſts and feſtivals of the church, theſe proſtitutes receive no company. I have been aſſured from good hands, that their number doth not exceed eight hundred. In the times of pagan *Rome*, they lived together, and the places of their evening rendezvous are, by *Tertullian*, *ad Uxorem*, *lib.* ii. *cap.* 6. called *Conſiſtoria* * *libidinum publicarum*; *i. e.* 'The ſtatutes for public proſtitutes;' which expreſſion agrees with the *Inſtitoria matronarum* mentioned in *Suetonius*'s life of *Nero*. *chap.* 27. Over their ſtews or *fornices*, from which is derived the word *Fornicatio*, was written the name of the courteſan who lived there and her price, to which *Juvenal*, ſpeaking of *Meſſalina*, alludes:

Number of them.

——tunc nuda papillis
Conſtitit auratis, titulum mentita Lyciſcæ.

In the hiſtory of *Apollonius Tyrius*, is the following inſcription, which ſtood over ſuch a cell:

† About three-pence.

* *Amianus Marcellinus* ſeems to be the firſt who ever uſed the word *Conſiſtorium* for a meeting of magiſtrates.

Quicunque

Quicunque Tarſiam deflaraverit
Mediam Libram dabit;
Poſtea populo patebit
Ad ſingulos ſolidos.

Among the ancients it was not permitted, or at leaſt not uſual, for theſe proſtitutes to make their public appearance before evening, or the ninth hour of the day; and this appears to be the reaſon of *Perſius*'s giving the name of *Nonaria* to one of that ſiſterhood. Their dwellings were known by a lamp or candle burning at their door; and to this *Tertullian* had an eye in the following paſſage, *lib.* ii. *c.* 6. *Ad uxorem. Moratur Dei ancilla in laribus alienis, & inter illos omnibus honoribus dæmonum, omnibus ſolemnibus regum, incipiente menſe nidore thuris agitabitur: & procedit de janua laureata & lucernata, ut de novo conſiſtorio libidinum publicarum.* 'The hand-maid of the Lord ſtays in profane houſes, where, at the 'beginning of the month, ſhe muſt ſuffer the ceremonies of dæmons, 'the ſolemnities of the rich, and the ſmell of the incenſe, and goes 'out with laurel and lamp, as from a new public brothel.'

Hence *Horace* ſays,

—— *ſub clara nuda lucerna.*

And *Juvenal*,

Obſcuriſque genis turpis fumoque lucernæ.

Perhaps it was from this abuſe of lamps the primitive Chriſtians took ſo much offence at the burning candles in the temples of the heathen gods by day-light. Hence *Lactantius*, in *lib.* vi. ſays, *Accendunt lumina velut in tenebris agenti Deo* *. 'They light up candles to their God as if 'they dwelt in darkneſs †.' And in the preſent times, it is alſo cuſtomary at *Rome* to keep a lamp burning in the ſtreet before the dwelling of every

* Might not this be applied to the modern papiſts, who have borrowed this ridiculous cuſtom from the heathens? What can be imagined more abſurd, than to invoke deaf idols, and to burn lights to blind images. Theſe ceremonies are ſo common in *Germany*, that neither the author, nor his editor, take any notice of it in this light.

† Was ever any thing more ridiculous than the reaſon aſſigned by the *Concilium Eliberitanum*, held in 305, againſt lighting up candles in Chriſtian burial-places by day-light: *Cereos per diem placuit in cœmiterio non incendi. Inquietandi enim Sanctorum Spiritus non ſunt.* 'It is decreed, that by day-light no candles ſhall be lighted in a burying-place; 'for the ſouls of the ſaints muſt not be diſturbed.'

one of these registered prostitutes, which is taken away while she is entertaining a visitant. In *Spain* this is known by a sword which the gallant always leaves at the door. I shall not, however, take upon me to determine, whether it is in allusion to these lamps that, according to an old *Roman* Kalendar, published by *Lambecius*, from a manuscript in the emperor's library, the month of *April*, which was consecrated to *Venus*, is represented under the emblem of a man dancing to a statue of *Venus*, before which are a lighted wax taper and a lamp. That incense was thrown into this flame appears from *Ausonius*'s tetrastich on the month of *April*.

Contectam Myrto Venerem veneratur Aprilis.
Lumen thuris habet, quo nitet alma Ceres.
Cereus a dextra flammas diffundit odoras,
Balsama non desunt, queis redolet Paphie.

'In *April Venus* crown'd with myrtle is worshipped. The frankin-'cense and wax-tapers diffuse a fragrant light around. Whilst all *Pa-'phos* is gladdened with the odours of sweet balsams.'

Orders of Pius V.

Pope *Pius* V. was a severe enemy to prostitutes; and though he could not accomplish his end in clearing the city of them, he ordered, that instead of being dispersed in every street, they should live together in one particular quarter, that they and their gallants might be more infamous. He further order'd, that every prostitute dying in that state should be buried in a dunghill: And even when the magistrates by the secret instigations of the clergy represented to him, that this was an infringement of the antient privileges of the city; that it greatly endangered the safety and honour of married women; that it again opened a door to an execrable vice with which the *Romans* are reproached by St. *Paul*; lastly, that the citizens would be great sufferers, as it would lower the rent of their houses; the pope persisted in his resolution, and threatened to remove from *Rome* and change his residence, rather than give up so just and commendable a point. Upon this the pope's order took place without any farther opposition. This behaviour of the pope is hinted at in some parts of the following epitaph erected to his memory.

Pius V. Pontifex
Religionis ac Pudicitiæ Vindex,
Recti & Justi assertor,
Morum ac disciplinæ restitutor,
Christianæ rei defensor,

Salutaribus

Salutaribus editis legibus,
Gallia conſervatâ,
Principibus fœdere junctis,
Partâ de Turcis victoriâ,
Ingentibus auſis & factis,
Pacis belliquæ gloria
Maximus,
Pius, felix, Opt. Princeps.

'To the memory of Pope *Pius* V.
'The aſſertor of religion and chaſtity,
'The patron of juſtice and integrity,
'The reſtorer of morals and diſcipline,
'The defender of the chriſtian religion,
'Who having publiſhed ſalutary laws,
'Saved the kingdom of *France*,
'Join'd princes in a league of amity,
'Acquired a victory over the *Turks*,
'By his noble actions and atchievements,
'Shewed himſelf in peace and war
'Pious, ſucceſsful, the greateſt
'And the beſt of princes.'

Whether brothels are neceſſary in large cities.

It is an abſurd notion to imagine, that public ſtews are neceſſary in populous places to prevent crimes of a more heinous nature; it being manifeſt from experience, that the moſt deteſtable crimes abound no leſs in places where theſe houſes are connived at, than in other cities. *London* and the villages contiguous to it, contain ſuch an immenſe number of houſes, as is hardly to be equalled in the whole world, and is never without great numbers of ſailors, whoſe manner of life might be imagined to render them ungovernable when they get on ſhore; yet outward decency and good order have always been kept up in that flouriſhing city, without its having recourſe to the ſcandalous expedient of licenſing public ſtews. The real motive of ſuch a practice at *Amſterdam* was in order to put fifteen or twenty thouſand guilders a year into the *Schout*'s pocket. But the laſt magiſtrate having loſt a ſon in one of thoſe places, the reſentment of paternal love got the better of ſelfiſhneſs, and an end was put to the toleration; yet without any increaſe of diſorders, or the leaſt prejudice to the city in general. As to that deteſtable crime which broke out a few years ſince in *Holland*, it was a long concealed fire, which raged no leſs in the country towns than *Amſterdam*, and, indeed, among people who could not be ſuppoſed to haunt public brothels. But

this is a digreſſion: And it is to be wiſhed, that poſterity may not give credit to ſuch abominations, in the puniſhment of which it had, perhaps, been more diſcreet, if it had been done with greater ſecrecy; inſtead of publicly exhibiting inſtances of that pitch of turpitude and impiety to which the heart of man is capable of attaining.

Regulations at Rome *concerning proſtitutes.*

The canon laws indeed do not bear very hard againſt fornication and adultery; in one part of the gloſſary it is ſaid *hoc eſt leve peccatum & quod Galli vocant bonam fortunam*; *i. e.* 'This is ſo light a ſin that by the 'French it is termed *bonne fortune*;' However, *Rome* is not more debauched than other great cities. Here are ſeveral regulations calculated purely for reclaiming proſtitutes; they are excluded from the communion; and if they die in that profeſſion, they are, as I before obſerved, denied chriſtian burial *. In ſome parts of *Italy* they are obliged ſeveral times in a year to aſſemble in a particular church, where their criminal and vitious lives are painted in the blackeſt colours, in a ſermon preached before them for that purpoſe. They who are moved by the preacher's arguments, and in token of their repentance kiſs a crucifix which is handed about, are conducted to a convent founded for this excellent end. *Maunday Thurſday* is the moſt remarkable day for theſe converſions; but moſt of theſe wretches are ſo hardened as to have no ſuch pious inclinations till their incapacity for their criminal commerce, or the decays of nature puts them in mind of looking out for ſome other way of ſubſiſting. This cuſtom reminds me alſo of an order of *Gregory* XIII. which enjoins, the *Jewiſh* community every *Saturday* evening during *Lent*, to ſend a hundred men and fifty *Jewiſh* women to the oratory *della SS. Trinità*, not far from the *Ghetto* or the ward aſſign'd that nation, to hear the excellency of the chriſtian religion diſplayed from the pulpit. This preſent *Lent* the ſubjects were *Chriſt*'s incarnation and death, the union of the two natures in his perſon, and the doctrine of the trinity; but theſe ſubjects were handled with ſuch fine ſpun and metaphyſical

Converſion of Jews.

* Incontinency hath ever been puniſhed among civilized nations, but by none ſo ſeverely as the antient *Germans* and northern nations. *Tacit. de mor. Germ. c.* 19. *Pauciſſima in tam numeroſa gente adulteria, quorum pœna præſens, & maritis permiſſa. Acciſis crinibus nudatam coram propinquis expellit domo maritus, ac per omnem vicum verbere agit. Publicatæ enim pudicitiæ nulla venia; non formâ, non ætate, non opibus maritum invenerit. Nemo enim illic vitia ridet; nec corrumpere & corrumpi ſæculum vocatur. i. e.* 'In ſuch a populous nation 'adulteries are very rare, and the huſband has the power of immediately revenging him-'ſelf. The adultereſs's hair is cut off, then ſtripping her naked in the preſence of her 'near relations, he turns her out of doors and ſcourges her through the town. This is ſo 'unpardonable a crime and withal ſo infamous, that neither beauty, age nor fortune can 'procure ſuch a one another huſband; for there vices are not made a jeſt of; nor do they 'content themſelves with exclaiming againſt the corruption of the age.' Quære, whether the puniſhment mentioned here by *Tacitus*, be leſs ſhocking to modeſty than the offence that occaſioned it? Surely our author could not look upon the antient *Germans* as a civilized people who tolerated ſuch indecencies.

ſubtleties,

ſubtleties, that I could have wiſhed the matter had been leſs abſtruſe, or the method better accommodated to the capacities of the perſons who were to be inſtructed. The number of *Jews* at *Rome* is about nine thouſand, and by order of *Paul* IV. the men wear a piece of red cloth on their hat, and the women on their head-dreſs as a mark of diſtinction. *Their number.* *Mark of diſtinction.*

It ſeems ſomething odd, that for this infamous diſtinction, the favourite colour of the cardinals ſhould have been choſen, and which is almoſt peculiar to them. The *Jews* formerly lived in what parts of the city they pleaſed; but the above-mentioned pope, who took all occaſions to ſhew his averſion to that unhappy people, confined them within narrow bounds near the *Tyber*, where the generality of them live in a very poor ſordid manner.

Proviſions are better, and ſold more reaſonably here than in many other parts of *Italy*, but wine is not included in the rates of ordinaries; every one drinking what he likes beſt, which, however, is of a moderate price. All over *Italy* the pigeons are very large, fat, and of a delicate flavour. The veal alſo is very fine here, eſpecially the *Vitelle mongane* *, for inſtead of graſs the calves are fed only with milk and yolks of eggs. The pork in *Italy* is accounted better than that of *France* or *Germany*; the winter food for the hogs being the huſks of grapes, beſides morells, truffles, and cheſtnuts. Eſculent herbs and vegetables of all kinds are to be had at *Rome* all the year round. The fruits are exquiſite, eſpecially the *Perugia* melons, which are preferable to any other. They who are for having early fruit ſend to *Naples* for it, from whence alſo come thoſe forced cherries which are ſerved at table on *Maundy Thurſday*, when the pope entertains the cardinals; but if the *Neapolitan* fruits ripen ſooneſt, thoſe of *Rome* are much better. It is not cuſtomary in *Italy* to invite ſtrangers to meals; but at *Rome* it is not difficult to get acquainted with ſome of the cardinals, and they are not backward in receiving viſits; but nothing however is ſaved by it: For the cardinals ſervants are ſure to make the gueſt pay dearly for his entertainment; and ſo mean ſpirited are theſe fellows, that if the very next day after a viſit, a perſon enters their maſter's houſe again, they ſurround him ſoliciting a *bona mano*, or gratuity. It is the ſame if one goes to a concert, or a party at play, or on receiving the moſt trivial civility at any houſe. *Entertainment in Rome.*

A carriage is what a foreigner cannot well be without at *Rome*, and though in carnival time the rate is at leaſt 14 *Paoli* † a day, in ſummer they may be had under nine. There are but very few ſedan chairs at *Rome*, and none to be had for ſingle perſons. A greater inconvenience here is, that the ſtreets are not lighted; and whilſt I am finding fault *Livery coaches.*

* A name by ſome derived *a mungendis, tantummodo matrum uberibus.*

† About 7 ſhillings Sterling.

with

with *Rome*, I muſt add, that I extremely diſlike their way of drying their linnen, which is not only done out of the windows but upon ropes croſs the ſtreet; and what a mean appearance this muſt make in a city otherwiſe ſo ſplended, may be eaſily conceived.

Account of the Pretender. As to your inquiry concerning the figure made by the *Pretender* to the *Britiſh* crown; I muſt ſay it is every way very mean and unbecoming. The court of *Rome* indeed has iſſued an order, that all the ſubjects ſhould ſtyle him king of *England*; but this is no more than an empty title, and made a jeſt of by the *Italians* themſelves; for ſome of them diſcourſing with me, whom they conceive to be none of his friends, ſometimes by a kind of jocular civility term him *Il Ré di qui*, *i. e.* 'the 'local king, or king *here*, *Rex in partibus* *; whereas the rightful poſſeſſor is ſtiled *Il Ré di quà*. 'The king there. *i. e.* in *England*, upon the ſpot.

This perſon who is known in *Europe* by the title of the *Chevalier de St. George*, has an annual income of twelve thouſand *Scudi* † or crowns, from the pope's treaſury ‡, and though the clandeſtine remittances of his adherents in *England* may amount to as much more, it falls very ſhort of what is required to keep up the ſtate of one who ſets up for a king, and expects to be treated as ſuch. He was in hopes of a vaſt fortune with the princeſs *Sobieſki*; her father prince *James* having promiſed a dowry of four hundred thouſand guilders || with his eldeſt daughter *Maria Charlotta*, when in 1718 a match was negotiating betwixt her and the young prince of *Modena*, who dyed in 1727. But the match broke off § at the very time when the *Pretender* had juſt ſignified his inclinations for eſpouſing the other daughter. Prince *James* being unable to raiſe the money; and though in order to bring about the concluſion of both matches, he ſent an agent to *Paris* to diſpoſe of ſome aſſignments which he had on the *French* poſt-office and ſalt-duties; yet the regent was ſo much in the intereſt of king *George*, that all ſuch propoſals came to nothing; ſo the agent left *Paris* without effecting any thing. This diſappointment, it is ſaid, occaſioned the neceſſity of aſſigning the ſecond daughter a portion out of the *Sobieſki* eſtate, which was not a little incumbered before. This marriage was the work of the court of *Rome*; and though poſſibly the empreſs dowager *Eleonora* might have

* As biſhops of foreign dioceſes, which they never enjoy, are termed *Epiſcopi in partibus infidelium*.

† About 3000*l.* ſteriing.

‡ *Alexander* VII. ſettled on queen *Chriſtina* a yearly income of twenty thouſand *Scudi* out of the fund *de propaganda fide*.

|| About 35000*l.* ſterling.

§ The princeſs *Maria Charlotta* was afterwards married to *Frederic Caſimir* prince of *Turenne*, and upon his deceaſe in 1723 to his brother, who is ſtill living.

been aſſiſting in it, the emperor knew nothing of the matter. Princeſs *Clementina*'s relations were ſo elevated with this marriage, that they made no ſecret of it; ſo that the *Britiſh* miniſter at *Vienna* had time to prevail with the imperial court to ſtop her in paſſing through *Tirol*. How ſhe made her eſcape out of cuſtody is not unknown to you; and the Pretender had a medal ſtruck on this occaſion, by *Hamerani* *, the Pope's medaliſt. On one ſide was repreſented the bride's head, with this legend, *Medal on her eſcape.*

Clementina M. Britan. Fr. & Hib. Regina.

And on the other, the ſame princeſs in a triumphal car, with the reins in her hands, and the horſes on a full gallop, with this motto:

Fortunam Cauſamque ſequor.

Underneath,

Deceptis Cuſtodibus MDCCXIX.

The Pretender is very fond of ſeeing his image ſtruck on medals; and if kingdoms were to be obtained by tears (which he is ſaid to have ſhed very plentifully at the miſcarriage of his two attempts on *Scotland* in 1708, and 1715, he would have found the medalliſts of his party *Pretender's medals.*

* The *Romans* never let ſlip an occaſion of venting their ſpleen againſt the Proteſtant eſtabliſhment in *England*. I have a medal of *Hamerani*'s, ſtruck in 1720, on the difficulties raiſed by *Holland* againſt acceding to the *quadruple* alliance. It repreſented three perſons in a waggon, *viz.* the emperor, the king of *Great Britain*, and the duke of *Orleans*, inviting a fourth, the republic of the *United Provinces*, to come in. The fourth wheel of the waggon is wanting, and the republic ſtands leaning on it. The inſcription,

Siſtit adhuc quartâ deficiente rotâ.

'It cannot move for want of a fourth wheel.'

On the reverſe are theſe words:

Fœdus Quadruplex
Imperfectum
Republicâ Batavâ
Fortiter prudenterque
Cunctante
MDCCXX.

'The *quadruple* alliance rendered abortive by the reſolute and prudent delays of the *Dutch* 1720.'

work

work enough. Not to mention the medal ſome time ſince ſtruck in honour of him, I ſhall only take notice of one that is at preſent in hand, which ſhews his life not to be very thick ſet with actions of any eclât; ſince to find a ſubject for another medal, they recur a great many years back to the birth of his eldeſt ſon, one ſide of which repreſents the buſts of the Pretender and his lady, with this legend:

Jacob. III. R. Clementina R.

On the reverſe is a lady, with a child on her left-arm, leaning on a pillar, as the emblem of conſtancy, and with her right-hand pointing to a globe on which is ſeen *England*, *Scotland*, and *Ireland*. The legend,

Providentia obſtetrix.

Underneath are theſe words:

Carolo Princ. Valliæ
Nat. die ultimâ
A. MDCCXX.

Pretender not greatly regarded at Rome.

He generally appears abroad with three coaches; and his houſhold conſiſts of about forty perſons. He lately aſſumed ſome authority at the opera, by calling *encore*, when a ſong that pleaſed him and ſome others was performed: it was not, however, till after a conſiderable pauſe that his order was complied with. This is the only time that ever he has been known to affect the leaſt power; and this inſtance of compliance is no more than what the claps of half a dozen of the ſpectators will at any time procure. At his coming into an aſſembly, no *Engliſh* Proteſtant riſes up; and even the *Roman*-Catholics pay him their compliments in a very ſuperficial manner. It is certain that his puſillanimity, and the licentiouſneſs of his amours have certainly leſſened him in every body's eſteem.

Princeſs Clementina *deſcribed.*

His lady is too pale and thin to be reckoned a handſome woman; her frequent miſcarriages have brought her very low; ſo that ſhe ſeldom ſtirs abroad, unleſs it be to viſit a convent out of devotion. She allows her ſervants no gold nor ſilver lace on their liveries, and this proceeds from what is called her piety. But it may be preſumed this is owing partly to her ill ſtate of health *, and partly to the jealouſy, inconſtancy, and

* This princeſs died on the 18th of *January*, 1735.

other

other ill qualities of her huſband; and one of theſe provocations affected her ſo much, that ſhe withdrew for ſome time into a convent *, whilſt the Pretender, in order to be more at liberty to purſue his amours, went away to *Bologna*; but the Pope diſapproved of theſe ſeparate houſholds, and in order to induce him to return to *Rome*, and be reconciled to his lady, diſcontinued his penſion. This however is but an outward reconciliation, as he ſtill continues to purſue thoſe vices which occaſioned the difference; and ſhe knows him too well even to entertain a cordial affection for him again. Mr. *S*———, who pretends to be an antiquarian, and bears the title of a *Poliſh* counſellor of ſtate, narrowly watches the ſteps of the Pretender and his adherents, and holds a correſpondence with the *Britiſh* miniſtry. Whilſt the Pretender reſided at *Bologna*, Mr. *S*——— had little news to ſend; and being himſelf no longer neceſſary, his remittances were likely to be withdrawn, till the Pretender's return gave him an opportunity of continuing his ſervices.

Correſpondence with the Engliſh *miniſtry.*

Intereſt and neceſſity were the motives which brought the Pretender back to *Rome*; this gave riſe to an obſervation, that no ſtricter friendſhip could be imagined than that betwixt the Pretender and Mr. *S*———, the one not being able to live without the other. The king of *Great Britain*, though at ſuch a diſtance, is not a little dreaded at *Rome*, on account of his long arms, as the *Italians* call the powerful fleets which he can ſend into the *Mediterranean*. Mr. *S*—— is a man of a good preſence, and has made himſelf conſiderable by affecting to be thought an Atheiſt, and capable of any attempt whatever. Some years ſince, his chariot happened in the night to run againſt that of a lady with a numerous retinue, one of whom leaped down and gave *S*——'s coachman ſeveral blows with his cane; but *S*—— in the mean time called to his ſervant not to ſtrike again. The next day he went to *Falconieri*, governor of *Rome*, to demand ſatisfaction, or elſe he threatned to find out the offender, and take his own revenge. The governor made ſeveral propoſals for mitigating or dropping the affair, but to no purpoſe. Mr. *S*—— inſiſted upon the offender's being publicly whipped; upon which *Falconieri*, with ſome warmth, aſked him, why he had not run the fellow through the body without more ado; that all the loſs would then have been of a worthleſs ſcoundrel, which would have ſaved him a great deal of fatigue and vexation. It coſt the Pope three hundred *ſcudi* or crowns, before the offender could be found out, who was ſent to the gallies for five years, which is the puniſhment for aſſaulting a foreign miniſter's ſervant.

King of Great Britain *dreaded at* Rome, *on account of his* long arms.

* Mrs. *Hay*, the chief occaſion of the miſunderſtanding between them, is now living at *Piſa*.

The pope, as a temporal prince, has no ſmall influence on the affairs of *Italy*, with which the tranquility of *Europe* is alſo connected; and ſometimes it happens that he finds it neceſſary to treat with the *Britiſh* court. This cannot be done but through a third hand, which uſed to be the cardinal for the imperial affairs at *Rome*; but ſince the miſunderſtanding betwixt the courts of *London* and *Vienna*, the cardinal-protector of *France* has been the inſtrument.

The Engliſh *reſpected at* Rome.

A few days before the demiſe of pope *Benedict* XIII. I ſaw a letter from cardinal *Polignac*, written with his own hand, to Mr. *S*———, earneſtly deſiring him to prevent a certain affair from coming to extremities, and allow a little time for the college of cardinals, who were intirely diſpoſed to do the *Engliſh* gentlemen juſtice. This related to Mr. *St*——, brother to the earl of *Ch*——*d*, who had been affronted in the perſon of one of his domeſtics. At the breaking up of the opera, a cardinal's ſervant called out to make room, for his maſter was coming, which civility and the privileges of that order, indeed, require; but it now happened that the cardinal's coach was empty, and a great way behind; whereas Mr. *St*——'s chariot was already before the door, and he going to ſtep into it. His ſervant made ſome remonſtrances to the officer, who was for driving back the croud, and only deſired leave for his maſter (whoſe name indeed he did not mention) to paſs; but all the notice the officer took of the ſervant's requeſt was, to hit him over the head with his cane. Mr. *St*—— required that the officer ſhould be turned out of his place, which would have been no eaſy matter, as he was a relation of cardinal *Coſcia*. In the mean time the officer took care of himſelf; and whether on account of a pretended ſickneſs, or that his apprehenſions had brought any diſorder upon him, he kept cloſe at home. But the vacancy of the papal chair, which happened ſo ſoon after, having put a period to the offender's office, as it did to cardinal *Coſcia*'s ſway, the affair may poſſibly terminate here. On theſe occaſions the commonality never fail to ſide with foreigners, and always ſee with concern and reſentment any indignity offered to thoſe who ſpend their money ſo freely, and whoſe reſort hither is of ſo great advantage to trade in general. I am inclined to think that Mr. *S*—— ſometimes undertakes matters without waiting for inſtructions; however he never fails of carrying his point. A few years ago cardinal *Alberoni*, to ſave the Pretender's charges, propoſed that the palace *Alla Lunghara*, belonging to the Pope, ſhould be aſſigned him for his reſidence. This houſe lies as it were in the ſuburbs, and in a private place: it has alſo a large garden, from whence there was a paſſage through the city-walls; ſo that the Pretender's followers might have viſited him with more convenience and privacy, and he himſelf be a long time abſent, without its being known

known in *Rome*. Mr. *S*—— ſoon had notice of this overture, and without waiting for inſtructions, delivered in a memorial to the papal miniſtry, ſhewing that the king of *England* would not be pleaſed with this alteration, and that poſſibly it might prompt him to inſiſt on the Pretender's quitting the eccleſiaſtic ſtate; for his ſtay had hitherto been connived at, as being in a place where he was expoſed to public view, and proper notice taken of all his proceedings. To this the Pope's prime miniſter returned a verbal anſwer, That he was not a little ſurpriſed that laws ſhould be preſcribed to the Pope in his own dominions; that a foreigner, without any public character, ſhould brave the papal power; and laſtly added, with a ſneer, that the Pretender's enemies were for having him live in *Rome*, as a genteel place of cuſtody, yet without paying any fees for guarding him; alluding to the ſmallneſs of the ſubſidies from *England*, which he ſaid were found ſo ſweet, that few made any ſcruple of receiving them, though the wages of Heretics. To this Mr. *S*—— replied, That he was neither for braving, nor preſcribing laws; but ſpoke his mind with a good intention, as he believed it both the pope's inclination and intereſt to be upon good terms with the king of *England*, and not involve himſelf in troubles; that if the Pope could do any effectual detriment to the Proteſtant government in *England*, whether openly or underhand, it was well known he would do it; but how far *England* could carry its reſentment, when it purpoſes to retaliate evil for evil, is as yet unknown; and poſſibly it were beſt for the Pope never to give any occaſion to cauſe him to experience it. The effect of this remonſtrance was, that the Pretender's removal to another palace was poſtponed; and *Alberoni* had the mortification of being charged with a meſſage to the Pretender, to ſignify the change of the Pope's mind. Upon this a ſtop was put to the diſpoſitions already begun at the palace of *Lungbara*. The Pretender having repreſented that the removal was the more neceſſary, as his former dwelling was too ſmall for the number of domeſtics, which the increaſe of his family obliged him to keep, this difficulty was removed by building an additional wing to his houſe. Mr. *S*—— has certainly been of conſiderable ſervice to the *Engliſh* court, by his vigilance in obſerving the conduct of the *Engliſh* and *Scotch* gentlemen with regard to the Pretender. As to his ſkill in the *Greek* and *Latin* antiquities, he is in ſuch reputation at *Rome*, that in all things of that kind, as when the explanation of an ancient medal or intaglio is to be determined, his judgment is generally appealed to. This alſo gives him many opportunities of diſpoſing of antiques at a much higher price than they coſt him. His apartment is not the neateſt I have ſeen: His conſtant companion in it ſome time ſince was a young wild boar, but having preſented this to an *Engliſh* gentleman, it

has been ſucceeded by ſeveral owls. Upon my aſking him, how he could bear to have creatures, which neceſſarily cauſed ſo much naſtineſs, about him; his anſwer was, That being frequently inclined to hypocondriac diſorders, the ſight of theſe birds, ſtill more dull and ſaturnine than their maſter, brought him into good temper again. I have been aſſured that a medal has been ſtruck for him, with his buſto on one ſide, and on the reverſe, *Diogenes* in a caſk. Before him ſtands a dog, and behind him, on a tree, a raven, or an owl. A paſquinade, reflecting upon him was lately diſperſed, in which the owls were ſaid to be his only deities; but theſe cenſures affect him ſo little, that he ſent a copy of the paſquinade to *England*, as doing him honour, by ſhewing how much he is both feared and hated at *Rome*, as a continual obſtacle to the ſchemes of the Pretender and his adherents.

Some account of lord P——h.

You are not a ſtranger, Sir, to the ſtrong ſuſpicion which the earl of *P——h*'s long ſtay in *Italy* occaſioned there, till at laſt they came to imagine, that his deſign was to carry off the Pretender. Whatever may have been the earl of *P——h*'s conduct when General in *Spain*, it is certain that in the latter part of his life he did not ſhew himſelf fit to be entruſted with important commiſſions. He had at that time a commiſſion as *Legatus ad omnes gentes*; i. e. 'Embaſſador to all nations;' which, beſides a ſalary of ten pounds ſterling *per diem*, at leaſt ſerved for a good paſſport *. The ſole view of the *Britiſh* miniſtry ſeems to have been only to keep him abroad, as he was of a turbulent ſpirit, continually forming new projects, and was as impetuous as he was fickle. In the year 1711, being in company at *Francfort* upon the *Mayne*, where the diſcourſe turned upon the greateſt pleaſure which a man could enjoy; this lord ſaid, There was no greater pleaſure than to draw one's ſword againſt one's ſovereign; adding, that in the year 1688, he had made a voyage from *America* to *England* purely for that ſatisfaction. He once ſaid to the young prince of *Piedmont*, who died in 1715, that after ſuch and ſuch deaths, the prince would come to be king of *England*. To which the young prince innocently made anſwer, 'That he muſt not 'be king of *England*.' 'Why ſo, my prince?' replied the earl. To which the prince anſwered, 'Becauſe the *Engliſh* make nothing of taking off 'the heads of their kings.' The prince's grandmother, who was preſent at this converſation, aſked my lord, if he well underſtood what the prince had ſaid? But he, who was otherwiſe of a ready wit, was here at a loſs for an anſwer.

* It is very neceſſary for travellers to provide themſelves with good paſſes and recommendations; but I never ſaw any thing fuller than that of the duke of *Bedford*, when on his travels, it being addreſſed *à tous les Alliés de la Couronne d'Angleterre*; i. e. 'To all the 'friends and allies of the *Engliſh* crown.'

LETTER

LETTER XLIX.

Account of the religious Edifices, and the Pope's Palaces, in *Rome*.

IN the pontificate of pope *Paul* IV. the pariſh-churches in the *Roman*-catholic parts of Chriſtendom, amounted to two hundred and forty-eight thouſand, and the convents to forty-four thouſand. As this number in ſubſequent times, encreaſed rather than diminiſhed, it may eaſily be conceived, that at preſent, *Rome*, the ſeat of the viſible head of the *Roman*-catholic church, muſt be overſtocked with churches, in proportion to the number of its inhabitants. It would be difficult to enumerate all the convents, chapels, oratories, hoſpitals, ſeminaries, *&c.* in *Rome*, beſides eighty-two pariſh-churches; ſo that I ſhall only ſet down the principal. This I ſhall do from my own knowledge, and in alphabetical order, there being no poſſibility of viſiting theſe edifices according to their ſituation; ſeveral palaces or churches, *&c.* being locked up at ſome particular times, which puts one to the trouble of coming two or three times before he can be admitted to the ſight of them.

St. *Adrian*'s church in the *Campo Vaccino*, is built on the ſpot where an ancient temple of *Saturn* ſtood. It has ſome good paintings, with two fine porphyry pillars before the high altar. *St. Adrian's church.*

St. *Auguſtin*'s is ſmall and dark, but adorned with ſome fine paintings; among which, a picture of the prophet *Iſaiah* is exceedingly admired, being the work of *Raphael*, whoſe name alone carries a ſufficient recommendation with it. In the *Pamfilii* chapel is a ſtatue of St. *Thomas* of *Villa Nova*, in white marble, who is repreſented giving an alms to a poor woman ſuckling an infant. The drapery is reckoned inimitable, as is the woman's face; but being a piece conſecrated to a church, the breaſts of this pretty beggar ſhould have not been ſo much expoſed. It was begun by *Melchior Gofar*, or *Caffa*, a *Malteſe*, and finiſhed by *Hercules Ferrata*. The tabernacle on the high altar is made of amethyſts, agate, jaſper, and a variety of other gems, with fine pillars of alabaſter beautifully variagated with red and white, reſembling flowers. The altar of the *Crociata* chapel, in this church, is embelliſhed with fine black pillars of touch-ſtone; and in it is this epitaph: *St. Auguſtin's.*

D. O. P.

D. O. P.
Virgo Frugi
Fauſtina Buccamatia
Martia Karss. &
M. Caſalius Patri ℣. O. D. S. M.
Fecer.
V. A. LXVII. M. V. D. II. Obiit VI. K. Mart. MDXLV.

'To the memory of her huſband, a man endowed with many good 'qualities *Fauſtina Buccamati*, his moſt affectionate wife, and M. *Ca-* 'ſali, out of gratitude to the beſt of parents, erected this monument. 'He lived ſixty-ſeven years, five months, and two days; and died the '24th of *February*. 1545.'

Cardinal Imperiali's *tomb.* Near it is a very fine tomb of cardinal *Imperiali*, who died in 1673. A ſoaring eagle, in the manner of a *Roman Apotheoſis*, throws off the cover of the *Sarcophagus*; this bird is here the more appoſite, as it is the arms of the *Imperiali* family; on one ſide of the *Sarcophagus* ſtands *Time* with an hour-glaſs, and death on the other, all of white marble.

Tombs of Panvini *and cardinal* Noris. Among other celebrated perſons interred here are *Panvini* the hiſtorian, and the learned cardinal *Noris*, with the following epitaph:

Fr. Henrico Noris Veronenſi
Ordinis ac Tituli S. Auguſtini
Preſbytero Cardinali S. R. E. Bibliothecario
Auguſtinianâ Eremitarum familiâ
Theologo, Chronologo, Hiſtorico, B. M. P. &c.
Obiit VII. Kal. Martii
Anno æræ Chriſti MDCCIV.
Ætatis LXXIII. ex A. D. IV. Kal. Septembr.

'To the memory of *Frederic Henry Noris*, a native of *Verona*, of the 'order of St. *Auguſtin*, cardinal and library-keeper of the holy *Roman* 'church, eminent for his knowledge in divinity, chronology, and hiſ- 'tory, *&c.* He died *February* 23, 1704, aged 73.'

Medal on cardinal Noris. I remember to have ſeen in the hands of St. *Urbain*, the famous medaliſt, at *Nancy*, (who worked five and twenty years at *Rome*, under old *Hamerani*) a medal ſtruck in honour of cardinal *Noris*; in which the deſign was very ingenious, and the execution maſterly. Chronology and hiſtory were emblematically repreſented with theſe legends,

Hiſtoria vindicata, 'Hiſtory improved,' and *Chronologia reſtituta*, 'Chronology reſtored.'

The univerſity of *Piſa* has alſo commemorated this cardinal in a medal, on one ſide of which is the cardinal's head, with theſe words, *Henr. Card. Noris, Veron. S. R. E. Biblioth*, and on the other an obeliſk, with *Theologo, Chronologo, Hiſtori*, and underneath, *Acad. Piſana.*

The life of this cardinal was written by his countryman *Bianchini* in the firſt part *degli Arcadi*, and alſo in *Maffei's Verona Illuſtrata.*

At the entrance of the church is a holy-water veſſel, held by the angels *Gabriel, Michael*, and *Raphael*; the whole is of fine marble.

Obſervations on ſome pictures ſaid to be painted by St. Luke.

I muſt here take particular notice of a *Madonna* on the high altar, ſaid to be done by St. *Luke.* I have ſeen ſo many of his pieces in different places, that it is a myſtery to me how he could find time for any thing elſe. A great number of pictures, indeed, are extant by *Raphael, Rubens*, and other celebrated artiſts; but not to mention that painting was their ſole employment, they had abundance of diſciples working under the eye of their maſters, and the latter often only gave the finiſhing ſtrokes to the piece, neither of which can be ſaid of St. *Luke.* People of a certain devotional taſte, if I may uſe the expreſſion, place an ineſtimable value on St. *Luke's* pieces; but I never met with a connoiſſeur in painting, who did not greatly prefer thoſe of *Raphael, Rubens, Vandyke, &c.* to thoſe ſpurious pieces. Even the famous painter *Carlo Maratti*, who was a ſound catholic, made no ſcruple to declare, that had he lived in St. *Luke's* time, he could have given him ſome neceſſary inſtructions for mending his hand.

St. Agnes in Rome.

St. *Agnes's*, within the city, on the *Piazza Navona*, is not a very large church, but ſuperbly embelliſhed; and the palaces on both ſides being alike in ſymetry of architecture, add greatly to its outward appearance. Its figure is oval; within it are eight large *Corinthian* pillars of red and white marble, a great many *bas-reliefs*, of which thoſe over moſt of the altars are of one block of marble, although very large. That on the high altar repreſenting the birth of *John the baptiſt*, is a group of twenty figures, twelve of which are in *alto-relievo.* From this church you deſcend by ſteps to the *Locis Turpitudinis*, as it is called, where St. *Agnes* was in danger of being raviſhed by two ſoldiers; but they were reſtrained by a ſudden effulgence of light, and St. *Agnes's* hair inſtantly grew to ſuch a length from her head, as to ſhroud her whole body, that nothing of her nakedneſs could be ſeen; all which is repreſented in a marble *baſſo-relievo*, at an altar erected on the ſpot. In this piece the beauty of the martyr's face is much heightened by the fear and modeſty ſo well expreſſed in it. The cupola of this church is finely painted

painted by *Ciro Ferri* and *Paſqualini*, though, in the opinion of ſome, it is too much crowded with ſaints and angels.

S. Agnes fuori di Porta Pia.

St. *Agnes*, without the *Porta Pia*, ſtands ſo high, that one goes up forty-eight ſteps to it. On each ſide of theſe ſteps are placed old inſcriptions, and *baſſo-relievo's* found in the catacombs near this church; which are now called the *Cimiterio di S. Priſcilla*, and ſaid to be the place where the martyrs, among the primitive Chriſtians, were buried: but, without any long ſearch, I found among thoſe inſcriptions one with theſe initial letters, *D. M.* i. e. *Diis Manibus*, which ſufficiently ſhew that it did not belong to a Chriſtian monument. It may be likewiſe eaſily ſhewn from antiquity, that *Nænia*, the ancient goddeſs of funerals and ſepulchres had her temple hereabouts, facing the *Porta Pia*. Of the catacombs I ſhall ſpeak more at large, when I come to St. *Sebaſtian's* church. Theſe near St. *Agnes's* church are in a very ruinous condition; but the church is worth ſeeing, for its fine marble pillars, and eſpecially the magnificent *Florentine* work, or *Pietre Commeſſe* at the high altar, repreſenting birds, flowers, *&c.* St. *Agnes's* ſtatue of braſs gilt with a robe of oriental alabaſter, ſtands here under a canopy ſupported by four porphyry pillars.

Catacombs.

Pagan inſcription.

St. Agnes's *ſtatue.*

In this church the canons regular of St. *Salvatore* officiate: and here are brought up the lambs, whoſe wool is made uſe of for the conſecrated *Pallia*, or palls, which the Pope ſends to the archbiſhops, and by a particular privilege, to a few biſhops; which favour they muſt return with ten or even twenty thouſand dollars or more, according to the income of their ſees. At the time of the reformation the fee for the *Pallium* of the archbiſhop of *Mentz*, was thirty thouſand *guilders* *, and three archbiſhops died within a very ſhort time of one another. At preſent the archbiſhop of *Saltzburg*, or rather the unhappy country, pays a hundred thouſand *guilders* † upon every ſucceſſion. The conſecration of the two lambs is performed on St. *Agnes's* day. The *Pallium* is nothing but a narrow ſtrip of woollen cloth, of no uſe to guard either againſt heat or cold: it is ſent without any formal inſtitution, and is far from being an ornament; yet it ſeems it is accounted an imitation of *Moſes's* giving veſtments to the *Levites*. The following prayers are ſaid over the lambs, whoſe wool is deſigned for this uſe: *Omnipotens & miſericors Deus, qui per Moyſen famulum tuum Pontificibus Tabernaculo inſervientibus indumenta inſtituiſti, & per ſanctos Apoſtolos tuos ſacerdotibus & Præſulibus Evangelicis veſtimenta ſacra providiſti, effunde tuam ſanctam benedictionem ſuper hos agnos, de quorum vellere ſacra pallia*

Pallia *or palls.*

* About 3000 *l.* ſterling. † About 10,000 *l.* ſterling.

pro

pro ſummis Pontificibus, Patriarchis & Archiepiſcopis conficienda ſunt, ut qui eis utuntur, unà cum plebe tibi commiſſa per interceſſionem Beatæ Virginis & Martyris Agnetis, ſuper cujus tumbam oramus, ad æternam beatitudinem perducantur per Chriſtum Dominum noſtrum. R. Amen. 'Almighty and merciful God, who by thy ſervant *Moſes*, didſt appoint veſtments for the prieſts ſerving in the tabernacle, and by thy holy apoſtles haſt inſtituted ſacred robes for the evangelical biſhops and prieſts; ſanctify and *pour out thy bleſſing upon theſe lambs*, of whoſe wool are to be made the ſacred palls for the popes, patriarchs, and archbiſhops, that they who wear them, together with the people committed to their charge, may, through the interceſſion of the bleſſed virgin and martyr *Agnes*, obtain everlaſting happineſs through Jeſus Chriſt our Lord.'

The myſtical import of the *Pallium* is ſet forth in the bull of *Clement* VII. on occaſion of his conferring the pall on the biſhop of *Salerno*, and the following paſſage in it is taken out of *Baronius*'s annals.

In nomine Patris, Filii & Spiritus Sancti, Archiepiſcopali pallio noſtrâ Apoſtolicâ manu dilectionem veſtram inſignivimus, quo utaris toties in anno, quoties prædeceſſores tuos eo uſos fuiſſe conſtat. In quo, quia de vellere ovis eſt, intelligete ovium paſtorem. Et quia eo circumcingeris & etiam circa humeros portas, cognoſcas & undique circumſpicias, ne aliqua erret, & in morſus incidat luporum. Quod ſi aliquando (quod abſit) contigerit, eam habeas in humeros ad caulam reportare, & priſtinæ ſocietati coadunare. Quod verò ante & retrò crux Domini habetur, illud Apoſtolicum ſemper docet ante oculos tuæ mentis habere: Mihi mundus crucifixus eſt, & ego mundo. 'In the name of the Father, the Son, and the Holy Ghoſt, we have, with our own apoſtolic hand, inveſted thee, our beloved ſon, with the archiepiſcopal *Pallium*, that thou may'ſt uſe it on ſuch ſtated times in the year, as it appears to have been cuſtomary among thy predeceſſors. And as it is made of the fleece of a ſheep, let it put thee in mind, that thou art a paſtor of ſheep; and as it goes round thee, and thou carry'ſt it upon thy ſhoulders, be watchful and look on all ſides, that not one of thy flock may ſtray and fall into the jaws of ravenous wolves. But if (which God forbid) this ſhould, at any time, happen, take him upon thy ſhoulders, bring him back to the fold, and unite him to the church. Thou weareſt the croſs of Chriſt before and behind, which teaches thee to have always before the eyes of thy mind, that noble ſentence of the apoſtle, "The world is crucified to "me, and I to the world." The *Pallia* are woven by nuns, whom the pope favours with this work; and being conſecrated with certain prayers, are laid a whole night near the remains of St. *Peter* and St. *Paul*. Hence they are called *Pallia de corpore S. Petri ſumta*; *i. e.* 'palls taken from St. *Peter*'s body.'

St. Anaſtaſia *in* Velabro.

St. *Anaſtaſia* in *Velabro* is a beautiful church, and deſerves notice for its fine pictures, eſpecially the nativity of *Chriſt* over the high altar: Here are alſo ſome antique marble pillars. Among the modern ornaments of this church a marble ſtatue of St. *Anaſtaſia* over the high altar, by *Franceſco Aprili*, is a piece of which no age would be aſhamed. Some are of opinion, from a diſcovery made here in 1526 of an arched roof decorated with ſhell-work, that *Neptune* had a temple anciently on this ſpot. I myſelf have found here ſome ſhells and large pieces of *Verde Antico*. On the left hand towards the country ſtood anciently *Caracalla*'s *Circus*.

St. Andrea dei Gieſuiti.

The church of St. *Andrea dei Gieſuiti* is of an oval form, and was built by the famous *Bernini*; it is not very large, but the inſide is entirely covered with marble. On the pavement is the arms of the *Spinola* family, ſupported by two angels: The whole work is of inlaid marble of ſeveral colours, and ſerves for a covering to the vault of the ſaid family. Near this and of the ſame kind of work is the monument of *Camillo Meltio*. Amongſt the chapels in this church, that of St. *Staniſlaus* is the moſt remarkable for its admirable pillars of *Breccia di Spagna* *. Over the high altar is a fine painting of the martyrdom of St. *Andrew* by *Borgognone*.

Fine ſtatue of Staniſlaus Coſta.

The college belonging to this church ſerves the *Jeſuits* for their novitia. Here a traveller muſt not omit ſeeing *Staniſlaus Coſka*'s chamber on account of the admirable monument which theſe fathers have erected to his memory. He is repreſented lying on a couch; the head, hands and feet are of white marble, his habit of black, and the couch of yellow: It is the work of the ingenious *Le Gros*, and the whole cannot be viewed without a great deal of ſatisfaction. In this chamber are alſo two buſts, under one of which are theſe words:

Buſto *of* Ignatius Loyola.

S. Ignatii Lojolæ effiges ex gipſo ſuper mortui faciem olim inducto expreſſa. Anno Jubil. MDCC.

'The buſto of St. *Ignatius Loyola* done in a plaſter mould laid upon 'his face when dead. 1700 the year of the jubilee.'

The other is the buſto of St. *Francis de Borgia* with an inſcription, and dated 1703.

* It is ſcarce poſſible, without having them before one's eyes, to deſcribe the nature and various colours of the ſeveral kinds of marble and gems uſed in adorning pillars and ſuch works. Formerly *Chitarella* uſed to ſell for thirty *ſcudi* or crowns, a little box containing four hundred and ſixty particular ſorts of poliſhed marble with the names and deſcriptions of them; and ſuch a collection is call'd at *Rome* a *Studiolo*, and may now be had for ten *Scudi* without the names and deſcriptions, which, however, are not without their utility.

On the wall of a chamber through which one paſſes in going to St. *Staniſlaus*'s cell, is the original inſtrument of the firſt inſtitution of the *Jeſuits*, called a confederacy, or *Coitionis in ſacram ſocietatem*, ſigned the 15th of *April*, 1539, with the addition of theſe words, *Si a Papa Domino concedente confirmaretur, i. e.* 'If it be confirmed by our ſovereign lord 'the pope.' This inſtrument is ſubſcribed by *John Codurz*, *Bobadilla*, *Paſchaſius Brovet*, *Ignatius*, *Petrus Faber*, *Simon Roderic*, and ſome others. It is glazed for its better preſervation, it being certainly a piece, which ſhould by all means be tranſmitted to poſterity. *Ciaconi*'s *Life* of *Paul* III. ſhews, how this pope firſt in a very pompous ſpeech in 1539, and the very next year by a ſolemn bull, ratified the inſtitution of this order. Though this order was inconſiderable in its beginning, it grew ſo numerous and powerful in a ſhort time, that crowned heads, and even popes themſelves have ſtood in awe of it. It appeared from a liſt printed at *Rome* in 1679, that the number of *Jeſuits* at that time amounted to ſeventeen thouſand ſix hundred and fifty-five; of whom ſeven thouſand eight hundred and ſeventy-ſeven were prieſts. But by the ſtate of the order publiſhed by the general of the *Jeſuits*, I find that in 1717, to uſe his own terms, it had thirty-ſeven *Provinciæ*, or provinces, twenty-five *Domus profeſſorum*, or convents of profeſſors, ſix hundred and fifty *Collegia* or colleges, fifty-nine *Domus Probationis*, or houſes of *Novitiate*, three hundred and fifty *Reſidentiæ*, or places of reſidence, above two hundred *Miſſiones*, or miſſions, a hundred and ſixty-one *Convictus*, or communities and *Seminaria*, or ſeminaries. The *Socii*, or members of this order, according to the ſame account, were nineteen thouſand eight hundred and ſeventy-ſix, and of theſe, ten thouſand and thirty-ſix were prieſts. In the admiſſion and profeſſion of members they have a particular regard to three qualifications, 1. That of birth, in order to increaſe the number of their patrons both at court and in the country. 2. Wealth, in order to augment their ſtock. 3. Genius or parts. Their artifice in engroſſing to themſelves, as they have done in moſt popiſh countries, the education of youth, puts it in their power, to allure into their ſociety ſuch ſubjects as are well qualify'd in one or all the three above-mentioned requiſites, and by this means to gain an univerſal influence in moſt ſtates.

Observation on the commencement of the order of the Jeſuits.

——— *penetrant aulas & limina Regum*
Scire volunt ſecreta domus atque inde timeri.

'They make their way into courts and palaces, pry into the ſecrets of 'families; and on this account they are univerſally fear'd.'

It muſt be allowed that they live in an exemplary ſubjection to their ſuperiors, and are temperate in their diet, &c. ſo that a *Jeſuit* for food, cloathing, and all neceſſaries ſtands his order in ſcarce ſeventy dollars * yearly.

In the year 1528, *Ignatius Loyola* before he went to *Rome*, kept a ſchool at *Paris* †, but I muſt own myſelf at a loſs about the meaning of the following inſcription over a chapel of the *Abbaye Royale* at *Montmartre* near *Paris*.

Sacra & pia Societatis Jeſu incunabula. Anno MDCXLIII ‡.

The

* About 22 *l.* 6 *s.* ſterling.

† *Loyola* had not been long at *Paris* before he ſet about making diſciples, ſubtilly perſuading the rich ſtudents to part with what they had to the poor, and vowing a voluntary poverty, to diſtribute what alms they ſhould get to hoſpitals. This phenomenon could not but appear very ſingular to the *Pariſians*, inſomuch that *Petrus Ortizius*, a man of ſingular learning and piety, urged *Ori* the inquiſitor to ſtifle this fanatical brood in its birth. *Loyola* thought it beſt to make his appearance before he ſhould be ſummoned; and by a ſhew of the greateſt meekneſs, accompanied with an artful apology, ſoftened the judg's reſentment; and the ſame blandiſhments ſtood him in good ſtead another time, when he was threatned to be publicly ſcourged as a fanatic and impoſtor. See *Ribadeneira in vita Ign. Lojol.* After the firſt ſtorm was over, *Loyola* in 1540 obtained a confirmation of his order from pope *Paul* III. by which however, it was limited to ſixty members, as may be ſeen in *Hoſpinian*, who has inſerted the whole bull, *Hiſt. Jeſuit. p.* 251. In 1543 came out a ſecond confirmation enlarging the privileges of the order. See *Ribadeneira lib.* iii. *c.* 7. *Ignatius a Chriſti vicario contendit, ut ſocietatem ipſam denuo confirmare dignaretur, dilataretque contractum illum ac brevem numerum, quem in prima ſocietatis approbatione noſtris admittendis circumſepſerat. Quod utique Pontifex a.* 1543 *pridie idus Martias magnâ voluntate fecit: ex quo tempore magnum ſocietas noſtra incrementum cepit. i. e.* 'Ignatius ſolicited *Chriſt*'s vicar to 'ratify the order a ſecond time, and take off the ſcanty limitation of the members, which 'his holineſs very readily complied with on the 14th of *March*, 1543, from whence may 'be dated the happy increaſe of our order.' This ſhews the true *incunabula* of the order of *Jeſuits* at *Paris* to have been founded in 1543, and not in 1643, as the author probably from too much haſte has ſet down; for ſo early as 1544, they had two ſchools in *Paris*. *Ribadeneira* further ſays, *L.* iv. *c.* 11. *In Gallia verò eodem anno* 1554 *ſocietas noſtra certas ſedes habere cepit. Nam quamvis ab ipſo primo ejus exordio aliqui ex noſtris ſemper fuerit, qui in academia Lutetiana operam ſtudiis litterarum darent: privatim tamen illi & nullo certo loco, nullo ſuo collegio eâ in urbe commorabantur: donec D. Guilielmus a Prato, Claramontanus epiſcopus, qui noſtrum Tridenti inſtitutum cognôrat, & patribus Iacobo Laine, Alphonſo Salmerone, Claudio Jaio Familiariter uſus fuerat, collegia nobis duo ædificare conſtituit: alterum in ſua diœceſi Biglioni, Lutetiæ alterum, quod & fecit. i. e.* 'But in the ſame year 1554 our order had its particu-'lar ſeminaries. For though from its commencement ſome of our brethren had always 'taught in the univerſity of *Paris*, yet they lived privately and diſperſed, having no college 'appropriated to them, till *William du Prez* biſhop of *Clairmont*, who knew of our founda-'tion at *Trent*, and honoured the fathers *Laine*, *Salmeron*, and *Jai*, with a particular 'friendſhip, built us two colleges, one at *Biglion* in his dioceſe, and the other at *Paris*.' But what difficulties they at firſt met with from the *Sorbonne* divines, may be learned from *Orlands Hiſt. Societ. Jeſu, Tom.* II. *l.* 1. It were needleſs to mention the ſubſequent ſeverities which the *Jeſuits* brought upon themſelves in *France*.

‡ The ſacred cradle of the ſociety of *Jeſus*. In the year 1643.

The

The church of St. *Andrea delle Fratte* has ſome good paintings and pieces of ſculpture; but the beſt are in the cloiſter adjoining to it, being two very large ſtatues of angels; one of which is repreſented holding *Chriſt*'s crown of thorns, the other the inſcription over the croſs: both are of white marble by *Bernini*, but are to be removed to the new chapel of St. *Franceſco di Paoli*. St. Andrea delle Fratte.

In the church of St. *Andrea di St. Gregorio*, or *Nel Monte Celio*, are ſome excellent pieces in *Freſco*, exhibiting the hiſtory of that apoſtle; thoſe celebrated painters *Domenichino* and *Guido Rheni* having worked there at the ſame time, from a ſpirit of emulation. The pieces on the right hand on entering the church, are by the former, and thoſe on the left by *Guido*. It is pity no better care has been taken of them; the rain having penetrated through the wall in ſeveral places, and not a little damaged them. *Domenichino* among other paſſages has painted the ſcourging of St. *Andrew*; and *Guido*'s chief piece is the ſame apoſtle's throwing himſelf upon the ground at the ſight of the croſs, upon which he was to be executed. The conoiſſeurs are not agreed as to the ſuperiority of theſe two artiſts; but the public declare unanimouſly in favour of *Guido*. At the ſame time may be ſeen the church of St. *Gregory*, of which more hereafter. St. Andrea di St. Gregorio.

St. *Andrea della Valle* is likewiſe famous for its *freſco* painting, eſpecially the cupola by *Lanfranco*, which paſſes for the fineſt piece of the kind in the whole world *. The four evangeliſts near the *Tribuna*, are by *Domenichino*, and the three pieces in the choir of the monks, repreſenting the apoſtle's life, were performed by *Cavaliere Cozza Calabreſe*. St. Andrea della Valle.

The fineſt chapel in this church is on the right hand juſt at the entrance, which belongs to the *Ginnetti* family, who have laid out above eighty thouſand *ſcudi* or crowns on it. Beſides the rails of the altar of red and yellow marble, one ſees every where a profuſion of *Verde* and *Negro antico*, jaſper, agate, and *lapis lazuli*. The *Baſſo-relievo*'s and ſix marble ſtatues repreſenting ſo many virtues, very well deſerve ſeeing. The *Strozzi* chapel is nothing inferior to the former, being the work of *Michael Angelo*. It has particularly an exceeding fine monument of *Negro antico*. The *Baſſo relievo*'s and *Bronze* chandeliers are alſo no ſmall ornament to it. The laſt chapel, which belongs to the *Barberini* family, is remarkable for its painting, ſculpture, and the two monuments *Incomparable* Cupola.

The meaning ſeems to be, that the order of *Jeſuits* had a flouriſhing college here in its very infancy; tho', if the date be ſcarce early enough conſidering the firſt inſtitution of the order, it may denote the time of putting up the inſcription.

* The ſubject of it is the felicity of the ſaints and glory of heaven. *Ceſi* has engraved eight exquiſite plates of this painting.

on

on the arches of the church by *Paſquino Montepulciano*, erected to the memory of two popes, namely, *Pius* II. and III. both of the *Piccolomini* family. On another tomb-ſtone is the following epitaph:

Mentis eram hoſpitium, gelidi ſum marmoris hoſpes:
Mens dedit eſſe hominem, mors modò vertit humum.
Hoſpitium mihi vita fuit, ſibi terra recepit
Omnia, Mens tantùm, quod bene geſſit, habet.
Anteus Malteuluccius
ſibi poſteriſque ſuis
Anno MDCXXXIII.

'I was the habitation of an immortal ſpirit, and now am the inhabi-'tant of this marble tomb. That ſpirit made me a man, death has con-'verted me to duſt. Life to me was an inn; the earth has taken back all 'the reſt as its own, only the ſoul ſtill poſſeſſes the good deeds it per-'formed whilſt in the body. *Anteus Malteulucci* procured this burying 'place for himſelf and his poſterity in the year 1633.'

St. Andrea *in* Portogallo. *Corruption of names.*

I mention'd the church of St. *Andrea in Portogallo* only as an inſtance to ſhew how far names may be corrupted; for its proper appellation is *ad buſta Gallica*, it being the ſpot on the *Monte Eſquilino*, where *Camillus* fell upon *Brennus* and the *Gauls*, whilſt the ranſom which they demanded of *Rome* was weighing. By a like error the church of St. *Laurence* in *domo Perpennæ*, has been corrupted into St. *Laurence* in *Paniſperna*; and of St. *Praxede* in *Traſtevere*, is contracted into *Sancta Paſſera*.

St. Antonio Abbate.

The church and hoſpital *di St. Antonio Abbate* belongs to the *French Auguſtine* monks. In the church, which is very light, is a beautiful altar, with good pictures by *Gio. Battiſta Lombardelli della Marca*, and *Nic. Pomarancio*. On the right hand are two figures of lioneſſes in niches in the wall, which belonged to a temple of *Diana* that ſtood near this church; they are of yellow marble with ſtreaks of *Verde antico* inlaid by way of ſhades, and under each of them is a white ox. I cannot ſay that the workmanſhip appeared to me any thing extraordinary; but being antiques, they are highly eſteemed. The court of the convent is paved with pieces of white marble, *Verde antico* and porphry; which ſhews that ſome fine buildings anciently ſtood on this ſpot, the remains of them having been put to this uſe. The building contiguous to this convent, ſuppoſed to have been a temple of *Diana*, now ſerves for a granery without any alteration made in the walls and arches; on which are ſeen ſome courſe inlaid work reſembling an aſs and a lioneſs. In this old building are alſo kept fragments of antique ſtatues dug up out

A temple of Diana.

of

of this place; and among theſe are ſome good heads, ſaid to be thoſe of *Veſpaſian*, *Seneca*, and other famous perſons. In the garden of the convent is a pleaſant laurel-grove, with a fountain and a canal in the center. Hereabouts ſtood *Mæcenas*'s garden and tower, from which *Nero* is ſaid to have viewed the conflagration of the city of *Rome*; but at preſent nothing of them remains, the place being filled up with modern buildings. *Mæcenas's tower.*

Thoſe who admire horſes may meet with uncommon entertainment here on the 17th of *January*, at St. *Anthony*'s church, that day being the feſtival of the ſaint; when all the horſes, mules, *&c.* belonging to the Pope, cardinals, prelates, princes, and other great men, are drawn up before the church-door, where a prieſt ſprinkles them with holy water. If the horſes and mules receive no benefit from this practice, the monks at leaſt find the ſweets of it. At *Sienna*, the horſes which are to run the race on the aſſumption of the virgin *Mary*, are the day before bleſſed in the ſame manner with holy water at the door of the cathedral, and the officiating prieſt has at leaſt a wax candle as an offering for every horſe. Whether the heathens who ſprinkled their horſes at the *Circenſian* games had any religious view in it, I ſhall not determine; however, I ſuppoſe the *Romaniſts* took the hint from them, as they did of moſt of their ſuperſtitious cuſtoms *. *Bleſſing of horſes, &c.*

In the area before the church of St. *Anthony* is a croſs of oriental granate, with a crucifix of braſs on it; and at its ſide the virgin *Mary*, of the ſame metal, under a canopy ſupported by four granate pillars. This is a memorial of the maſs celebrated in this church by *Clement* VIII. on the converſion of *Henry* IV. king of *France* to the *Romiſh* religion. It is no wonder that the Popes lay a great ſtreſs on this tranſaction, as it ſerves them for an undeniable record of their ſupremacy over crowned heads. At the abſolution, whilſt the *Miſerere mei* was ſinging, at every verſe the Pope, with a ſtaff which he held in his hand, ſtruck the king's repreſentatives, the cardinals *du Perron* and *d'Oſſat*, on the ſhoulders, who were kneeling at his feet. And though cardinal *d'Oſſat*, in a letter to his friend the duke *de Villeroy*, writes, that he hardly felt the chaſtiſement; yet it is ſufficient that the holy father can plead this as a precedent of his power over diſobedient children; and that he can lay on them the ſtaff of chaſtiſement with lenity or rigour as he ſhall think fit. After all, tho' the cardinal often repeated that nothing paſſed in the abſolution in the leaſt derogatory to the king's prerogative, few impartial readers will take his word for it. His delay in ſending an account of this ſingular circumſtance, betrays ſome fear of the cenſures that might be paſſed on it; *Abſolution of* Henry IV. *king of* France.

* See Dr. *Middleton*'s Letter from *Rome*.

and

and that he would have been much better pleaſed if it could have been entirely concealed from the *French*. It was however publicly known in *France*, with all its ignominious circumſtances, before the papal court had publiſhed the narrative of this extraordinary abſolution.

On the pedeſtal of the above-mentioned pillar was formerly this inſcription:

D. O. M.
Clemente VIII. Pont. Max.
Ad memoriam abſolutionis
Henrici IV. Franc. & Navarr.
Regis Chriſtianiſſimi
Q. F. R. D. xv. Kal. Octobris
MDXCV.

'To God the greateſt and beſt of Beings. This was erected in memory of the abſolution of the moſt Chriſtian king *Henry* IV. of *France* and *Navarre*, on the 17th of *September*, 1595, *Clement* VIII. being Pope.'

But about twelve years ſince it has been thought fit to eraze this inſcription; ſo that now all that is ſeen on the pedeſtal is on one ſide a flame of fire, and on the other the letter T. which is alſo on the third ſide, in the middle of a ſpread eagle, ſupported by two angels, with this *Latin* word over the eagle,

Paulatim.

Meaning of the letter T. I doubt not but that the letter T, or *Tau*, is placed here as a mark of the abſolution; for it was anciently uſed as ſuch, when ſoldiers were ſentenced by a court-martial to caſt lots for life or death. The letter Θ or *Theta*, on the contrary, ſignified that the criminal was condemned to die, being the firſt letter of the *Greek* word Θανατος, or death *.

Collegium Apollinare S. Germanicum. The church of St. *Apollinare* is not ſo famous for its beauty, as for the *Collegium Apollinare*, or *Germanicum*, and *Ungaricum*, being a foundation for a hundred and fifty *German* and *Hungarian* ſtudents in philoſo-

* The different ſignification of the letters τ and θ was in uſe both among the *Greeks* and *Romans*. It was cuſtomary on their muſter-rolls to mark the ſoldiers who were living with a τ, from τηρεω, conſervo; and the dead with a θ, from θανατος, mors. *Iſidor. Hiſpal. orig. l.* i. *c.* 23. *In breviculis, quibus militum nomina continebantur, propria nota erat apud veteres, quæ reſpiceretur, quanti ex militibus ſupereſſent, quanti in bello excidiſſent.* τ *in capite verſiculi poſita ſuperſtitem deſignabat,* θ *verò ad unius cujuſque defuncti nomen adponebatur.* 'In the liſts 'of the ſoldier's names, the ancients had marks of diſtinction for the ſurviving ſoldiers 'and thoſe who fell in battle: T placed before a name, denoted the party to be ſtill living; 'and θ ſignified that he was dead.'

phy and divinity. This ſeminary has produced fifteen *German* cardinals, five eccleſiaſtical electors, ſix archbiſhops, and betwixt eighty and ninety biſhops. The profeſſors are *Jeſuits*, and the ſtudents diſtinguiſhed by long red gowns.

The church of *S. S. Apoſtoli*, or the Holy Apoſtles, though not finiſhed, is well worth ſeeing, on account of St. *Peter*'s martyrdom painted on the high altar by *Domenico Muratori*. The chapel of prince *Odeſchalchi* abounds in ornaments of *Giallo Antico*, *Verde Antico*, fine red marble, and *Pietra Cotognina*, which is not unlike amber ſtreaked with white. Cardinal *Beſſarion*, the learned *Grecian*, who aſſiſted at the council of *Conſtance*, and by the manuſcripts he brought from *Greece* and *Conſtantinople*, and his own erudition, greatly contributed to the improvement of ancient literature lies buried in the chapel of St. *Anthonio di Padua*. At the farther end of this church on the right ſide of the *Capella del Crociſiſſo*, are eight beautiful twiſted pillars, each of which is made of one block of white alabaſter. They were found in the old church of the *Holy Apoſtles*, built on this place by *Conſtantine the Great*; and *Lewis* XIV. king of *France*, is ſaid to have offered to purchaſe them with eight ſilver ones of the ſame dimenſions and weight. The ſtatues of the twelve apoſtles intended to be placed here, are ſtill wanting. On a ſtone in the portico of this church is an eagle within a wreath of oaken leaves, with this inſcription:

S. S. Apoſtoli.

Cardinal Beſſarion's *tomb.*

Fine pillars.

Ancient repreſentation of an eagle.

Tot ruinis ſervatam Jul. Car. Sixti IIII. Pont. Nepos hic ſtatuit.

'This piece, which has ſurvived ſo many ruins, was placed here by 'Charles Julius, nephew to *Pope Sixtus* IV.'

This eagle is ſaid to have formerly ſtood in the *Quirinal* palace. The hoſpital belonging to this church is very liberal to the diſtreſſed who do not publicly aſk alms, and in memory of the twelve apoſtles, ſupports twelve poor widows; and has a diſpenſary, where the neceſſitous are ſupplied with medicines. This elaboratory is near St. *Euſtachius*'s church, and has the word *Pauperibus*, i. e. 'For the poor,' inſcribed on it in great letters. At a ſmall diſtance from this is a locked box, where ſuch indigent ſick as are aſhamed to beg openly, or to go into the hoſpital, leave a note of their place of abode, and of what medicines they ſtand in need of, which is accordingly ſent them immediately.

The church of St. *Barba* is ſupported by the bookſellers company, whoſe patrons are *Thomas Aquinas*, and *Johannes de Deo*; the former they may be ſuppoſed to have choſen out of regard to his learning, unleſs the fear of his diſciples the *Dominicans* was the real motive; at leaſt, theſe

St. Barba.

places where the inquiſition prevails, are not the moſt thriving for book-ſellers. The two firſt books printed at *Rome* were S. *Auguſtinus de Civitate Dei*, and *Lactantius*. This was in the year 1455, and the printers were *Conrade Schweichheim*, and *Arnold Panart*, both *Germans*.

S. Bartolomeo dell' Iſola.

In the church of St. *Bartolomeo dell' Iſola*, the tabernacle on the high altar ſtands betwixt four red porphyry pillars, with white capitals. Under the altar, in a ſhrine of porphyry, are the remains of St. *Bartholomew*. It farther deſerves notice on account of ſeveral other marble pillars, and four chapels, painted by *Anthonio Caracci*, nephew and diſciple to the celebrated artiſt of that name.

S. Bernardo.

St. *Bernardo alle Terme Diocleziane* is a beautiful church, and at the ſame time gives an idea of the largeneſs of *Diocleſian*'s baths; this ſtructure anciently being only one of its ſeven towers. Its cupola is like that of the *Rotonda*, except that this of St. *Bernardo* is very high, and inſtead of being open at the top, terminates in a little ſpire. In a chapel near the choir are eight large ſtatues of plaiſter, and ſome fine pieces of ſculpture, by *Fancelli*.

St. Bibiana. *Admirable ſtatue of this ſaint.*

The front of St. *Bibiana*'s church was deſigned by the chevalier *Bernini*, who alſo made the incomparable marble ſtatue of this ſaint, which ſtands upon the high altar, and is admired as the maſter-piece of that artiſt. It was at firſt deſigned for St. *Conſtantia*, which is the reaſon of its leaning againſt a pillar. One can hardly be tired with viewing the face, hair, drapery, and other beauties of this ſtatue; if there be any fault, it is in the left wriſt, which by ſome is thought a little too thick. On the left ſide of the church the hiſtory of this ſaint is painted in *freſco*, by *Pietro di Cortona*. Under the above-mentioned fine ſtatue lies the ſaint's body in a ſarcophagus of oriental alabaſter. Near the church-door is a red pillar of *Pietra Egizzia*, or *Egyptian* marble, with this inſcription:

Ad hanc columnam S. Bibiana alligata & plumbatis cæſa Martyrium conſummavit.

'To this pillar it was that St. *Bibiana* was bound, when ſhe ſuffered 'martyrdom, being whipped to death with thongs charged with lead.'

On the right-hand of the entrance into the church is the *Capella di ſanta Maria Maggiore*, on one ſide of which is a picture of the emperor *Leopold*, and on the other *Charles* VI. both in a praying attitude, and looking towards the altar. Under the firſt is this diſtich:

Hic Leopold, hic eſt pietate Auguſtus & armis
His terræ, illa aſtris intulit imperium.

'Behold *Leopold*, celebrated for piety and valour; by the latter he 'gained an earthly, and by the former a heavenly empire.'

Under the emperor *Charles* VI. are theſe words:

Regna creant Reges, ſed Te quo nomine dicam
Carole, quem Regem mundus uterque facit?

'Kingdoms make kings; but by what title, *Charles*, can I call thee, 'who haſt the empire of both worlds.'

Multitude of martyrs.

In this part of St. *Bibiana*'s church, it is pretended that five thouſand two hundred and ſixty-ſix martyrs are buried, beſides their wives and children; and on this account, from *All-ſaints*-day to its *octave*, indulgences for ſeven thouſand years may be annually obtained, as is certified by an inſcription to be ſeen on an old ſtone here. On the left-hand, near the church, are the ruins of a palace, built by the emperor *Licinius*; and towards the ſtreet, in a garden near the church, is an image of a bear, with a ſort of a cap on its head, whence this part of the city has acquired the appellation of *Orſo pileato*. I cannot diſcover the deſign of this piece, which is but very indifferently executed. Its hair reſembles the ſcales of a fiſh, its legs are alſo very long, and the whole looks more like a lamb than a bear. This garden produces an herb called *S. Bibiana*, which paſſes for an efficacious remedy for the headach and falling-ſickneſs: *Il credere è Corteſia*; 'One is not obliged to be-'lieve it;' as the *Italians* themſelves ſometimes ſay, in anſwer to ſuch idle ſtories. This herb is no other than *Eupatorium cum foliis Cannabis*.

S. Carlo alli Cattinari.

In *S. Carlo alli Catinari*, the grand *Corinthian* pillars of porphyry, and a tabernacle of green jaſper on the great altar, are well worth ſeeing. Here is an epitaph of *Lorenzo Sperandi*, whoſe character is confined to his particular addreſs in amicably terminating the differences betwixt his intimate friends or relations. Such a ſingular panegyric put me upon wondering at the falſe taſte of mankind, who, inſtead of celebrating thoſe valuable qualities and ſubſtantial endowments which are beneficial to ſociety, affect to perpetuate their names by trifling or perhaps dangerous qualifications.

S. Carlo al Corſo.

The church of *S. Carlo al Corſo*, or *de' Lombardi* belongs to the *Milaneſe*; and the emperor, as duke of *Milan*, is the patron of it; ſo that it is the leſs ſurpriſing it ſhould be an imitation of the cathedral at *Milan* in miniature; which in no part is more obvious than in the outward gallery round it, and that adorned with marble ſtatues over the great altar, in which is depoſited the heart of St. *Carlo Borromeo*. Round the altars are ſeveral paintings, by *Peruſino*, *Carlo Maratti*, *Paſchal de Roſſi*, and other maſters. The ſtately portal of this church ſhews, that it is alſo dedicated to St. *Ambroſe*, as well as *S. Carlo Borromeo*.

S. Carlo alle quattre Fontane.

S. Carlo alle quattre Fontane is a ſmall but very beautiful church, and was built by *Boromini*. In it are ſome fine paintings, by *Peruſino*, *Mignard*, *Romanelli*, *Domenico*, and *Borgiani*. It belongs to the *Spaniſh Trinitarian* monks, an order inſtituted for the redemption of captives; and in the convent are very large liſts of the names of the Chriſtian ſlaves which are annually ranſomed by the care of this fraternity: this practice does real honour to religion.

S. Anna alle quattre Fontane.

The church of *S. Anna alla quattre Fontane* in this quarter alſo deſerves notice. Both theſe churches derive their name from the four fountains at the corners of four ſtreets, formed by the *Strada felice* and *Via Pia*, interſecting each other at right angles, which exhibit four viſta's. Theſe fountains eject the water from four ſtatues in a reclining poſture; two of which repreſent river gods, and the others two water nymphs. The beſt ſtatue of the four is the nymph at the corner of the *Barberini* palace.

S. Catarina da Sienna.

S. Catarina dà Sienna à Monte Magnapoli (a corruption of *Balnea Pauli*) which belongs to the *Dominican* nuns, is a new church, and compenſates for its ſmallneſs by its beauty and ſplendor; ſcarce any thing being ſeen in it but marble, gold, and fine paintings. Among the latter is an exceeding fine piece, by *Tintoretti*, of St. *Dominic* reſtoring a dead child to life. Oppoſite to this are two fine churches, dedicated to St. *Dominic* and *Sixtus*.

S. Cecilia in Traſtevere.

S. Cecilia in Traſtevere belongs to the *Benenedictine* nuns. In this church the chapel of that ſaint is ſo enriched with *negro antico*, alabaſter, jaſper, agate, green and yellow marble, *&c.* as to have but few equals. St. *Cecilia*'s beautiful ſtatue of *Parian* marble was done by *Stephano Maderno*. Her body lies in a ſilver ſhrine, which, according to *Baronius*, coſt four thouſand three hundred and ninety-three *ſcudi*, or crowns, being a gift of pope *Clemont* VIII. in acknowledgment of his being miraculouſly cured of the gout by her interceſſion. Ninety lamps are continually burning in this chapel. The monument of cardinal *Sfondrato* in this church is alſo worth ſeeing. There are ſome paintings by *Guido Rheni*, *Nicolao Pomarancio*, *Caracci*, *Vanni*, and other celebrated hands.

On the cieling behind St. *Cecilia*'s chapel, is a piece of old moſaic work; and in a ſide-chapel here is ſhewn the place where St. *Cecilia* was beheaded.

The *Collegium Clementinum*, or *Clementine* college, ſo called from its founder *Clement* VIII. is a ſeminary where youth of promiſing parts, paying a ſmall gratuity for their board, are educated under the fathers of the *Congregatio Sommaſca*. The ſcholars, in the carnival time, frequently act plays, *&c.* and particularly every *Friday*. Collegium Clementinum.

There is another nurſery of learning, called the *Collegium Romanum*, or *Roman* college, cloſe by St. *Ignatius*'s church, which is a ſpacious fine building; the profeſſors here are *Jeſuits*. All perſons have admittance to a variety of lectures in this college, *viz.* in the *Latin*, *Greek*, and *Hebrew* languages, logic, rhetoric, poetry, hiſtory, metaphyſics, mathematics, philoſophy, and divinity; and the profeſſors ſeldom want a numerous audience. In an anti-chamber on the firſt floor is a fine marble ſtatue of *Gregory* XIII. founder of this college.

The *Muſeum Kircherianum*, which is divided into ſeveral cloſets, might have been much better arranged than it is: however it contains a multitude of curioſities, among which I ſhall ſet down the following: Muſeum Kircherianum.

1. Utenſils, as ſpoons, knives, writing inſtruments, *&c.* of foreign and diſtant nations, particularly the *Chineſe*.

2. Exotic birds and ſkeletons; and among theſe is one with three legs.

3. Monſtrous eggs, adders, and other natural productions.

4. Inſects, Tarantula's, *&c.* double-tailed lizards, *&c.*

5. Flour and bread made of a *Braſil* root called *Beiu*, both very white.

6. Salts of all kinds; among which, That dug near *Cordona* is remarkably white and hard.

7. A lizard incloſed in a piece of amber.

8. *Flos ferri*, of a fine white colour, taken from the *Styermark* mines.

9. Rare and uncommon fiſhes; among others, the *Orbis*, a fiſh ſo called from its orbicular figure, being as round as a ball.

10. *Calculi*, or ſtones taken out of human bodies; particularly one weighing ten ounces, found in the bladder of *P. Leo Sanctius*.

11. Ivory-works curiouſly turned.

12. Some attempts towards a perpetual movement.

13. Several ancient pictures of womens heads, with their hair finely ornamented; under theſe is the following inſcription from *Tertullian de cultu fœminarum*:

Crinibus harum quieſcere non licet.

'They never ſuffer their hair to reſt.'

To

To which may be added the following from *Terence*:

Noſtin' mores mulierum,
Dum moliuntur, dum comuntur, annus eſt *.

'You know the cuſtom of the ladies, who take a vaſt deal of time 'in dreſſing themſelves, and combing their hair.'

14. Several kinds of *Indian* fruits.
15. Optic drawings.
16. Chineſe-work.
17. Clock-work, and muſical *automata*.
18. Corals, and ſeveral other vegetables from the *Mediterranean*, the *Red-Sea*, and the ocean.
19. Mechanical inventions and machines for lifting weights.
20. A fine collection of ſeveral kinds of marble, agate, alabaſter, together with their names, and this inſcription:

In ſcopulis quoque ipſis & lapidibus reperit natura in quo delectaret. S. Ambroſ. Præfat. in Pſalmos.

'The very rocks and ſtones have afforded entertainment to thoſe who 'ſtudy nature.'

21 The beazil of a ring found in an ancient Chriſtian tomb, having engraved on it a dolphin and an anchor, with theſe *Greek* characters: ΙΧΘΥC; i. e. a *Fiſh*; ſome interpret this in a myſtical ſenſe.
22. Earthen utenſils of all countries, porcelaine of *Japan*, *China*, *Perſia*, &c.
23. Buſts of the ancient emperors, likewiſe a ſtatue of the virgin *Mary*, with the infant *Jeſus*, conſiſting of little pearls of different colours, *Maſgaritini*, &c.
24. Pieces of writing in miniature; among which is *Solomon*'s ſong in *Hebrew*, included in a very narrow compaſs. Some of theſe works of penmanſhip repreſent portraits, *&c.*
25. Curious ſhells.
26. Earthen vaſes, ſaid to be painted by *Raphael*.

* St. *Jerom*, though a perſon of ſuch eminent ſanctity, ſeems in ſome meaſure to excuſe the ſuperfluous ornaments of the fair-ſex. *Oper. tom.* I. *ep.* 12. φιλοκοσμον *genus feminеum eſt, multaſque etiam inſignis pudicitiæ quamvis nulli virorum, tamen ſibi ſcimus libenter ornari.* 'Women naturally love ornaments, and even thoſe of irreproachable modeſty take 'pleaſure in adorning themſelves; not to allure men, but to pleaſe their own fancy.' On the other hand, *Tertullian* is as vehement againſt them; he particularly reproaches the *Roman* ladies with imitating the ornaments of the *Germans* and *Gauls*, *lib. de cultu*, *c.* 11. *Video quaſdam & capillum croco vertere. Pudet eas etiam nationis ſuæ, quòd non Germanæ aut Gallæ procreatæ ſint; ita patriam capillo transferunt.* 'I obſerve ſome women who uſe even 'ſaffron to change the colour of their hair: they are aſhamed of, and would fain deny 'their country, by imitating the *Germans* and *Gauls* in their complexion.'

27. Pictures

27. Pictures of celebrated perſons, as *Petrarch*, *Michael Angelo*, &c.
28. Hats, caps, *&c.* made of the fibres of exotic trees and leaves.
29. Petrefactions, *Malta* vipers tongues, elephants teeth, foſſil ivory, *&c.* Among the petrefactions, the moſt remarkable is a whole human body turned to ſtone.
30. *Tabulæ votivæ*, or votive pieces, amulets, *&c.*
31. Ancient inſcriptions, among which is one *Volcano Quieto Auguſto.*
32. Antique *ſtili*, or writing inſtruments, bracelets, bells and keys.
33. Antique ſeals, weights, *&c.*
34. Inſtruments uſed in ancient ſacrifices.
35. Points of the darts and ſpears uſed by the ancients.
36. Antique bronzes; ancient monuments on the ſettlement of a colony, being a plough drawn by two calves, two oxen, and a man driving them; ſeveral ſmall idols, prieſts, lamps, and a large eagle, being the enſign or ſtandard of a *Roman* legion.
37. Bows, arrows, ſhields, and other arms of ſavage nations.
38. A great number of marble *baſſo-relievo's*, and idols of ſeveral nations.
39. Small earthen veſſels from ſeveral foreign countries, of delicate workmanſhip.
40. Earthen antique lamps.
41. Urns, a great many of which are very deep; *vaſa lacrymatoria*, &c.
42. Heads of ancient ſtatues, antique maſks of ſeveral kinds, *&c.*
43. Bones of large animals.
44. The natural weapons of ſeveral animals, as the horn of a *Rhinoceros*, an *Unicorn*'s horn, *&c.*
45. *Egyptian* mummies.
46. A large collection of ſea ſhells; among which, one called the *Prieſt's Cap*, is of ſuch a venomous nature, that the leaſt wound of it is mortal.
47. A large tile inſcribed thus ✝ *Rege Dom. noſtro Theodorico felix Roma.*
48. Inſcriptions on marble; a fragment of the *Faſti Conſulares*; a very ſcarce medal, repreſenting the adoration of the eaſtern *Magi*, of the ſize of a *dollar*, but thinner.
49. *Hetruſcan* antiquities.
50. Salts and cryſtals.
51. Glaſs and enamelled works, moſt of them antiques.

The above particulars I have ſet down in the confuſed manner in which I found them, and have left out a great many that were either too com-

common, or too trifling. Over the door of the firſt gallery is this inſcription in honour of the Pretender:

Jacobus III. Rex Magnæ Britanniæ dignatus hoc Muſæum inviſere, Regiâ humanitate & benevolentiâ ingens ipſi pretium addidit die ſecundâ Junii Ann. MDCCXVIII.

Obſervations on the Palingeneſia, *or regeneration of plants.*

Pope *Clement* the XIth's viſit, in 1718, is alſo commemorated on the other ſide of the door. You will readily conceive, Sir, from our former converſation on that head, that when I was in this famous *Muſeum* of father *Kircher*, I was not wanting to look out, with all poſſible exactneſs, for a chemical vegetation; by which birds, plants, and flowers are regenerated from their Aſhes: And not meeting with any thing of that kind, I aſked the *Jeſuit*, whether there had not been ſuch a preparation formerly among the father's curioſities, but they all affirmed they knew nothing of it. This further confirmed my ſuſpicion, that all that *Monconys*, *Schott*, *Gaffarel*, *Digby* *, *Vallemont*, and particularly father *Kircher* had writ about chemical vegetations was a fable. I muſt own my curioſity had been ſo raiſed, that in the *Netherlands*, *England*, *France*, *Denmark*, *Italy*, and *Germany*, I continued my enquiries after it for ſeveral years, not only in muſeums, but alſo of experienced chemiſts; but all to no purpoſe. If this be no deciſive proof, it gives very ſufficient grounds for doubt. From all ſalts and metals diſſolved in a liquid, particles are carried up with the evaporations of the diſſolvent, and adhere to the ſides of the veſſel †; and theſe concretions or cryſtallizations, are ſometimes ſeen to have a kind of reſemblance to trees, plants, or flowers. The like phænomenon appears on glaſs-windows in the morning, after a hard froſt, where the eye, by the help of a ſtrong imagination, may ſee variety of trees, leaves, flowers, and other vegetable productions ‡. But ſurely this fanciful appearance will never be ſet on a footing with the real vegetation of trees and plants. The cryſtaliza-

* The author, it is preſumed means Sir *Kenelm Digby*, who does not ſay he was poſſeſſed of this ſecret; however, he tried the following experiment: He calcined ſome nettles, leaves, ſtalks, and roots, and made a ſtrong lie of it, which he expoſed to the air during a froſty night. The lie being frozen, he tells us, exhibited the nettle-leaves very exact, with the indentings, *&c.* but they had not the natural colour. Fancy might operate ſtrongly here, and probably this might be no other than the phænomenon on glaſs, *&c.* which the author takes notice of below.

† *Vide Hiſt. de l'Acad. Royale des Sciences*, 1722.

‡ In the third part of the *Memoirs of the Daniſh Academy of Sciences*, is an admirable diſſertation of the late learned *Johann Gramm*, intitled, *De artificio nrturæ, quo certarum rerum imagines in feneſtris vitreis gelu obductis repræſentantur.* 'Of the natural imagery formed on 'glaſs-windows by froſt.' This being an hiſtorical piece, another *Daniſh* philoſopher has treated of it phyſically.

tions

tions of *Sal-armoniac*, or *Salt-petre*, diſſolved in *Champagne* or *Burgundy*, exhibit a pretty imitation of grapes, but by no means a genuine vegetation of that fruit, nor have they any of the properties of natural grapes, as is evident from the effects of a ſolution of *Sal-armoniac* in common water; nay, the above-mentioned experiment fails even in wine, when the ſolution is made in a *Porcelain* or *China* veſſel: For different veſſels, the temperature of the air, as to cold or heat, the different qualities of the diſſolvent liquor, and different ſalts diſſolved, produce different vegetation, as they are improperly called. One may be eaſily ſatisfied of this by an experiment; *Alum*, *Vitriol*, *Sal-armoniac*, *Salt-petre*, mineral-cryſtal *Sal de Duobus*, *&c.* being things of no great value. Theſe cryſtaliſed plants firſt ſtarted the fancy of the *Palingeneſia* of flowers, which ſoon proceeded to the pretended re-production of birds and other animals from their aſhes; and ſome chymiſts have been poſſeſſed with the preſumptuous infatuation of even reſtoring a human body to its priſtine form, *&c.* in the ſame manner*.

Thus, Sir, you muſt give over all hopes of gaining any further knowledge in this particular, nor have my enquiries enabled me to communicate to you any new myſteries relating to this chymical vegetation; however, the following method of making the *philoſophical tree*, I ſhall inſert here, as I am not certain, whether it be made public in any treatiſe of chymiſtry. Arbor philoſophica.

℞ *Mercurii purificati drachmas* 2, *diſſolve in Aquæ fortis uncia* 1, *ſeorſim ſolvatur Luna cupellæ in duplo Aquæ fortis, diſſolutiones ſimul conjungantur, & leni igne tertia pars liquoris extrahatur, poſtmodum vaſe clauſo in frigido ſtare permiſeris per* 5 *vel* 6 *horas, ſic Luna & Mercurius ſimul in Cryſtallos concreſcent, & elevabuntur uſque ad ſuperficiem liquoris, a medio incipientes in formam arboris cum ſuo trunco & ramis.*

'Diſſolve two drams of *purified mercury* in an ounce of *Aqua fortis*, 'diſſolve the ſame quantity of cupelled ſilver ſeparately in double the 'weight of *Aqua fortis*; mix theſe ſolutions and ſet them over a ſlow 'fire, till one third part of the liquid be evaporated; afterwards, the 'veſſel being well ſtopt, let it ſtand in a cool place for five or ſix 'hours; thus the cryſtallizations of the mercury and ſilver will riſe to

* Thoſe adepts that pretend to this, ſhould firſt give us a ſpecimen of their art, by creating a human body out of the duſt of the earth; for this ſeems leſs difficult than to raiſe a man, phœnix-like, out of his aſhes. Dr. *L-nd-n*, a *German*, now in *England*, pretends to be poſſeſſed of this chymerical ſecret: Where will he find dupes to give credit to ſuch an impoſture?

'the surface of the liquid, in the form of a tree, spreading its branches 'from the trunk in the center.'

Collegium Urbanum de propagandâ fide.

In the *Collegio Urbano de propaganda Fide*, are educated thirty-six scholars, designed for missionaries, to be sent out of *Europe*; and that they may more successfully discharge their function in *Asia*, here is a particular printing-house for the oriental languages. It is a handsome building, designed by *Bernini*.

Other colleges.

I have already mentioned the *German* college near St. *Apollinare's* church, and to avoid prolixity, shall pass over above twenty more.

S. Clemente in Monti.

S. *Clemente in Monti*, one of the oldest churches in the city of *Rome*, has an *Altare isolé*, or an altar that stands alone, detached from the wall, of fine porphyry, and several pillars, and two pulpits of white marble; near one of the latter is a pillar of ancient *Mosaic*; of which work is also the alcove behind the high altar. It is beautifully paved with inlaid work of small pieces of porphyry, *verde antico*, yellow and white marble, *&c.* and the roof is richly gilt and painted.

Ancient remains.

This church lies on the left hand, beyond the *Coliseum*; and in a vine-yard and kitchen-garden, near it, are some remains of ancient baths or other edifices: Some will have this to be *Mæcenas's* garden, and others the baths of *Antoninus Carraccalla*.

S. Costanza.

S. Costanza fuori di Porta Pia is of a round figure, and the roof of it rests on twenty-four pillars of oriental granate, standing in pairs. The cieling is of ancient *Mosaic* work, representing birds, grapes, and the pressing of them, or vintage; from whence some conjecture, that this was anciently a temple of *Bacchus*. This is contradicted by others, who maintain, from *Anastasius's Life of St. Silvester*, that *Constantine the Great* raised this structure in imitation of the *Lateran* baptistery, for the solemnity of baptizing the two *Constantia's*, his daughter and sister.

Long porphyry shrine.

The most remarkable thing here is a large shrine or coffin, of a single piece of porphyry, four feet in depth, above five broad, and eight feet and a half in length. On the side are carved wreaths, garlands, and boys with bunches of grapes, which is the more curious from the difficulty of working porphyry, on account of its hardness. The lid is also made of one piece, but damaged. Some think this to have been the tomb of *Tulliola*, *Cicero's* daughter; others will have it to be that of *Tullia*, wife of *Tarquinius Superbus*; others, who have the least probability on their side, affirm it to have been the shrine of *Bacchus*.

S. Cosmo e Damiano.

The church *di S. Cosmo e Damiano in Campo Vaccino*, is remarkable for its being partly round and partly square; it has a noble altar, and its *tribuna* or gallery, is of old *Mosaic* work, representing Christ with his disciples. There is a spring in the subterraneous vault belonging to this church, and about ten steps lower there is another, both said to

have broke out at the tranſlation of St. *Felix*'s remains. Before the church ſtand two porphyry pillars; and it is thought that this was an ancient temple dedicated to *Romulus* and *Remus*, but afterwards converted into this church. *Temple of Romulus and Remus.*

S. Croce in *Geruſalemme* for antiquity and reliques exceeds moſt churches in *Rome*. It was built by *Conſtantine* the Great, at the deſire of his mother *Helena*, in honour of the croſs of *Chriſt*; three pieces of which are pretended to be kept here, together with one of the nails uſed at his crucifixion, and likewiſe the inſcription on the croſs in *Hebrew*, *Greek* and *Latin*. According to *Niquetus*'s *Hiſtoria Tituli Crucis*, *lib.* i. *c.* 23, 24, this inſcription was firſt found in 1492, in the pontificate of *Innocent* VIII. after having been conceal'd above a thouſand years in a leaden cheſt. The whole ſtory of the *Inventio Crucis*, or the finding the croſs of *Chriſt* by *Conſtantine*'s mother *Helena*, *Salmaſius* in his treatiſe *de Cruce*, *p.* 296, ſhews to be a meer fiction, and the more improbable, on account of this ſuppoſed inſcription. For where was the neceſſity of a miracle for diſtinguiſhing the croſs on which our Saviour ſuffered, from thoſe of the malefactors, if the above-mentioned inſcription was found near it; as it would plainly appear from the hole and nails, which of the croſſes it had been affixed to, though even the two other malefactors, as is probable, had alſo their inſcriptions. *St.* Croce *in* Geruſalemme. *The inſcription on* Chriſt's *croſs.*

In this church they likewiſe pretend to ſhew one of the pieces of money for which *Judas* betray'd our Saviour. On one ſide of it is a head with long hair and a glory round it; on the reverſe a flower, which ſome take to be a roſe, and others a ſun-flower. The *Greek* word PODION, to be ſeen on it, whether it be the genetive plural ῥοδιων, or an adjective agreeing with the ſubſtantive νομισμα, indicates it to be a *Rhodian* coin; and the flower muſt be a roſe, in *Greek* ῥοδον: For it appears from ancient writers, that the iſland was ſo call'd from a great number of roſe buſhes being dug up in laying the foundation of its capital. The radiancy about the head denotes the *Coloſſus*, or ſtatue of the ſun erected at the enrance of the harbour of *Rhodes*, and accounted one of the ſeven wonders of the world. More of theſe *Rhodian* coins with a roſe, and a radiant head of *Phœbus* or the ſun, are to be met with in *Selden de Jure Nat. & Gent. lib.* ii. *c.* 8. *Hubertus Golzius in Num. Inſul. Tab.* ii. *de la Chauſſe*, *Begerus* and others; but they are ſcarce of half the weight and bigneſs of the *Jewiſh* ſhekel, the value of which is generally computed at half a *Dollar* *; ſo that a great many ſuch coins as this I have been deſcribing, were required to make up thirty of the ſilver pieces with which *Judas* was bribed. It is probable, that the ſoldiers, foreign *Jews*,

* 2*s.* 4*d.* ½ ſterling.

traders, and *Roman* officers brought a great variety of money to *Jeruſalem*; and that they were current, appears from the tribute money with the emperor's image on it ſhewn to *Chriſt*; neither is it certain, that *Judas* was paid the reward of his treachery in ſhekels. Now all this amounts to no more, than that there is a poſſibility that *Rhodian* money might have been uſed on this occaſion, but does not in the leaſt prove, that this piece kept in St. *Croce*'s church was part of it. And indeed, all it reſts on is mere oral tradition, or rather impoſition. The potter of whom the field was bought for thoſe thirty pieces of ſilver, cannot well be ſuppoſed to have put them apart from his other money, or to have kept them as a precious hoard; and, if a chriſtian had knowingly met with one of ſuch pieces, he would rather have thrown it away as accurſed money, than have laid it by as a valuable relique or curioſity. In other places alſo are ſhewn ſome of theſe pretended ſilver pieces, among which, ſome are of *Jewiſh* coin; that nation having after its ſubjection to the *Romans*, ſtill retained the privilege of coining money. Formerly it was not a matter of ſuch profit as it has been made in modern times; and on that account it is now made a branch of the royal prerogative, which, to the excluſion of all perſons and communities, except ſovereigns, and great cities which they were pleaſed to inveſt with ſuch a privilege. Among the *Jewiſh* coins were double, ſingle ſhekels, and alſo an half, and quarter of a ſhekel. On one ſide of theſe was generally *Aaron*'s miraculous rod, and the inſcription;

* ירושלם הקדשה

'*Jeruſalem* the holy.'

And on the reverſe the pot of manna, or, as others will have it, the cenſor, with theſe words,

שקל ישראל

'A ſhekel of *Iſrael*.'

But there is no certainty that *Judas* was paid in that coin, or that this or that piece was one of thoſe uſed on that traiterous occaſion.

Large indulgence. At this church is to be had at once, an indulgence for ſix thouſand and twenty-eight years. Its pavement is finely inlaid; and the architrave is ſupported by twelve large pillars of oriental granate. The marble pieces of ſculpture at the high altar are excellent, and beneath it in a porphyry *Sarcophagus*, are depoſited the ſaints *Ceſareus* and *Anaſtaſius*. The painting in *Freſco* in the *tribuna*, or gallery by *Penturecchio*, repreſents

* Here, and in ſome other places for the ſatisfaction of the curious, the original *Hebrew* words are inſerted, which are not in the *German* editions. See Vol. I. p. 292.

the

the invention of the croſs of *Chriſt*; and the emotions viſible in the ſpectators are extremely well expreſſed. In the ſecond chapel on the right hand as you enter the church, is a piece of the ſchiſm cauſed by *Peter Leo*, painted by *Carlo Marati*. This iſle is terminated by the ſplendid chapel of St. *Helena*, whither that empreſs ſent a ſhip load of the earth of mount *Calvary*, which was ſuppoſed to have imbibed the blood of *Chriſt*.

No woman admitted into St. Helena's chapel.

One would naturally imagine, that *Helena*'s eminent merits in collecting ſo many reliques for this church ſhould have procured ſome particular privilege to the ſex, whereas, on the contrary, no female is permitted to enter this chapel, except on the 20th of *March*, which is the anniverſary feſtival of the conſecration of the church; and then no men are admitted. The cieling is of Moſaic work by *Balthaſar Peruzzi*, and repreſents our Saviour and the four evangeliſts, with a group of angels. The piece repreſenting the invention, or finding of the croſs, is by *Pomerancio*.

Admirable ſtatue of St. Helena.

Formerly, on the middle altar was a picture of St. *Helena* in oil colours by *Rubens*, in the room of which at preſent ſtands an admirable white marble ſtatue of that empreſs holding a croſs. Here are two other pieces by *Rubens*, whoſe name alone ſpeaks their worth; one is *Chriſt* crown'd with thorns, amidſt the outragious ſoldiers, and the other a crucifixion.

A temple of Venus.

In the garden of the convent adjoining to this church belonging to the *Ciſtercian* monks, are the ruins of a temple of *Venus* and *Cupid*, or *Adonis*; and this part of the city is full of remains of antiquities, particularly of aqueducts.

Inſtances of miſtakes of learned men.

The celebrated *Benedictine*, *Montfaucon* having diſcovered in this convent the following inſcription;

ANIA L. INGRATIVS HOMINE NVLLVM EST.

Has inſerted it in his *Diarium Italicum*, and ſuppoſes that it muſt be read *Annia Liberta*. But I muſt do this learned man the juſtice to own, that he was the firſt to diſcover his error, ſhewing, that the inſcription was no other than the trite ſentence, *Animal ingratius homine nullum eſt*, *i. e.* 'There is no creature more ungrateful than man;' and this correction by his own hand I met with in the book which he was pleaſed to preſent me with ſome time ago. I mention this only to ſhew how perſons of the greateſt erudition may be ſometimes miſtaken in very common and obvious things. We have another inſtance of this in the famous *Salmaſius*, who, in a printed work of his, had mentioned *Jeruſalem* as the place of *Chriſt*'s nativity, of which overſight, however, he had timely

timely notice by one who had ſeen the ſheet, but was no great ſcholar; and the paſſage was altered accordingly.

S. Domenico e Siſto. The church *di S. Domenico e Siſto al Monte Magnanopoli*, belongs to the *Dominican* nuns, who are poſſeſſed of a piece of ſilver tiſſue of a conſiderable value. On the high altar is a picture of the virgin *Mary* pretended to be painted by St. *Luke*; and over it the ſtate of glory in heaven by *Canuti*. If the proprietors of this church have directed ſo many pious nuns of their order to be painted in this paradiſe, ſo that little room is left for others, it ſhould not give any offence, as they have liberally paid the artiſt for this honour. The firſt chapel on the right hand was deſigned by *Bernini*; and *Antonio Raggi* has ſhewn his admirable ſkill here, in two white marble ſtatues of *Chriſt* and *Mary Magdalen*. On each ſide ſtands a marble pillar of a ſanguine red, worth obſerving, as are two pictures in other chapels in this church; one of which by *Allegrini*, repreſents the eſpouſals of St. *Catharine* of *Sienna*, and the other by *Romanelli*, a *Madonna del Roſario*, with a roſary in one hand, and the infant *Jeſus* ſitting on the other arm.

St. Franceſco. In the church of St. *Franceſco à Ripa grande* is the chapel of St. *Ludovica Albertoni*, on the altar of which lies a ſtatue of the ſaint as in a trance, by *Bernini*; in this piece the expreſſion is ſurpriſingly ſtrong. On the altar of the *Pallavicini* family, are two large pillars of green jaſper; and on the walls two monuments of the ſaid family. In this chapel is a fine ſtatue of *Laura Mattei* by *Menghini*, with her epitaph, and likewiſe a grand piece of painting by *Annibal Caracci*, repreſenting a dead *Chriſt*, with the three *Mary*'s and other ſpectators. The marble monuments of *Laura Frangipani*, and of *Horatio Matheo* cardinal of St. *Laurence* are worth obſerving.

St. Francis's oratory. On the altar of the principal chapel of the convent, where formerly St. *Francis* reſided, are ſeveral reliques, and an infant *Jeſus*, with a ſhirt quite covered with rubies and other precious ſtones. Not far from the front of this convent is the following inſcription:

Public monument in praiſe of Paul V.

Paulo V. Pont. Opt. Max.

Quòd Urbem auguſtiſſimis Templis & ædificiis illuſtraverit; Tranſtiberinam regionem uberrimis rivis ex agro Brachiano ſupra Janiculum ductis irrigaverit, noxiis olerum hortis in pomaria domoſque diſtributis, cælo ſalubritatem reddiderit, privatorumque cenſum auxerit: viis qua apertis, qua ampliſicatis directiſque inſignia SS. Benedicti & Franciſci Monaſteria, Portamque Portuenſem in nobiliorem proſpectum dederit; expedito utroque Fabricii Pontis aditu, & ſcalis ad Tiberis alveum deductis civium, peregrinorum, nautarum commodis conſuluerit,

S. P. Q. R.

Publicis

Publicis ad Deum votis atque muneribus Felicitatem precatur MDCXI.

'To *Paul* V. the greateſt and beſt of popes, in grateful acknowledg-
'ment of his embelliſhing the city with many ſuperb churches and other
'edifices; of his ſupplying that part of the city lying on the other ſide of
'the *Tyber*, with water brought from *Bracciano* over *Montorio*; his
'rendering the air ſalubrious, and augmenting the income of private
'perſons, by cauſing ſeveral herb gardens that were a nuſance to the
'public to be covered with buildings, or converted into pleaſant orchards
'and vineyards; of his giving a more advantageous proſpect to the noble
'convents of St. *Francis*, St. *Benedict* and the water-gate, by opening
'new ways and enlarging others in an even direction, and of his com-
'pleting both avenues to the *Fabrician* bridge, and making ſteps to the
'channel of the *Tyber*, ſo much to the convenience of ſtrangers, ma-
'riners, and the citizens in general, the ſenate and people of *Rome*
'raiſed this monument, and wiſh all happineſs, offering their public
'prayers and ſupplications to God for his holineſs's welfare, 1511.'

In the church of St. *James* of *the incurables*, ſo called from the hoſpital belonging to it, are ſeveral good pictures; and in the ſecond chapel, on the right hand of the entrance, is a fine *baſſo-relievo* on one piece of marble, which repreſents St. *Francis di Paolo* viſiting the ſick. *St.* Giacomo degl' Incurabili.

St. *Giacomo ſcoſſa Cavalli* derives its name from the horſes, which in the time of the empreſs *Helena*, were bringing a cart load of reliques from St. *Croce di Gieruſalemme* to St. *Peter*'s church, ſtopping here; and as it is pretended, neither whipping nor any other means could make them go a ſtep further. This was looked upon as a divine intimation, and accordingly, here the whole load of fictitious reliques was depoſited, among which are, the ſtone deſigned for the ſacrifice of *Iſaac*, another on which *Chriſt* ſtood when among the doctors in the temple, ſome of the holy earth from *Jeruſalem*, and, what is ſtill more valuable, ſome drops of our Saviour's blood. *St.* Giacomo ſcoſſa Cavalli.

The *Chieſa del Gieſu*, or *Jeſuits* church, is one of the fineſt in all *Rome*; the architecture being deſigned by *Jac. Barozzi da Vignola*, was conducted by *Jac. della Porta*, and chiefly at the expence of cardinal *Alex. Farneſe*, a great patron of the *Jeſuits*. The *Facciata*, or front is of *Tevertini*, a kind of free-ſtone found near *Tivoli*, adorned with *Ionic* and *Corinthian* pillars; and the doors are of a very ſolid beautiful wood *, brought from *America* for that purpoſe. Chieſa del Gieſu.

On the right hand of the high altar lies cardinal *Bellarmine*; two ſtatues repreſenting religion and wiſdom, by *Pietro Bernini*, ſtand on his *Cardinal* Bellarmine's *monument.*

* Probably mohogany.

tomb:

tomb. On the altar-piece are four pillars of *Giallo Antico*, and a good piece of the circumciſion, painted by *Mutiani*. The twelve apoſtles of Bronze, being illuminated, ſupply the place of chandeliers; and without the altar ſix large braſs angels on each ſide form a kind of amphitheatre, and likewiſe hold wax tapers. The chapel of St. *Francis Xavier*, being the third on the right hand from the main entrance of the church, was built by cardinal *Negroni* from *Cartona*'s deſign, and is remarkable for four beautiful marble pillars. In the *Cappaletta*, or little chapel are two fine pillars of green marble, and a picture of St. *Francis* preaching to birds and fowls, by *Vecchi*. Innocent XI. cauſed the cupola and the whole cieling to be painted by *Baciccio Gauli* a *Genoeſe*. Among a group of angels, and not far from the entrance of the church are theſe words:

In nomine Jeſu omne genu flectatur, cæleſtium, terreſtrium & inferorum.

'At the name of *Jeſus* every knee ſhall bow, of things in heaven, of 'things on earth, and things under the earth.'

Splendid chapel of St. Ignatius.

The moſt magnificent chapel in the whole church, is that of St. *Ignatius Loyola*, finiſhed in the year 1699, under the inſpection of *Andrea del Pozzo* the *Jeſuit*, ſo celebrated for his ſkill, both in painting and architecture; and which, excepting the great duke of *Tuſcany*'s chapel, or burying-place at *Florence*, has not its equal. The pavement about the altar * is inlaid with feſtoons and flowers of the fineſt gems; the ſteps are of porphyry and other coſtly marble, and the *predella*, or the place where the prieſt ſtands upon, being the uppermoſt ſtep before the altar, is likewiſe a *Commeſſo*, or inlaid work of poliſhed gems. Under the table of the altar lies the body of St. *Ignatius* in a coffin of braſs gilt; and by means of the lamp burning behind it, the name *Jeſus*, of inlaid cryſtal in the front, emits a great luſtre. *Il Paliotto*, or the front of the altar-table, on feſtivals, is covered with ſolid ſilver, but has an aperture thro' which the coffin and radiant name may be ſeen. A little above the table two gilded angels hold St. *Ignatius*'s motto, *Ad majorem Dei gloriam, i. e.* 'To the greater glory of God,' of *Lapis Lazuli*. On the altar-piece four fluted pillars, which, excluſive of the pedeſtals and capitals, which are of gilt *bronze*, are twenty-eight feet in height, and three feet

* By *altar* in general, the author means, not only the table, but alſo the front or *paliotto*, the altar-piece, the ſteps, *&c.* which are diſtinguiſhed in the tranſlation in this and ſeveral other places; otherwiſe thoſe who have not travelled in foreign countries might be at a loſs to comprehend ſome deſcriptions of churches, *&c.* in this and other books of travels. It may not be improper to add, that in popiſh countries there are a great number of chapels included in the church, where maſs is ſaid, *&c.* Theſe generally ſerve for burying-places for great families, and are ornamented at their expence.

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in diameter in the thickeſt part. Theſe large pillars are inlaid with *Lapis Lazuli* ſet in gilt *bronze*, and give the altar a moſt ſuperb and magnicent appearance. On the architraves are globular pieces of *Lapis Lazuli*, twice as large as a man's head. This ſtone, by ſome accounted the *Cyanæum* of the ancients, is ſo difficult to work, and when it is of a vivid bright blue and without flaws, of ſuch a great value, that one cannot but be aſtoniſhed at the profuſion of it in this chapel. *Great Tartary* affords the beſt *Lapis Lazuli*; but the *Jeſuits*, by means of their miſſions and colonies, collect it from all parts of the world. Over the altar is a picture painted on wood, which can be lowered, and then exhibits a ſilver ſtatue of St. *Ignatius Loyola*, which ſtands behind it; the drapery of which is gilt, and even enriched with pearls and diamonds. The model was performed by *Pierre le Gros*, a *Frenchman*, and *Giov. Fred. Ludovici* caſt and compleated it. The height of it is ſixty *Roman* palms, and it weighs ſix hundred pounds: Near it are three other ſilver images. On each ſide of the altar is a fine group of large ſtatues, in *Carara* marble. One repreſents the Chriſtian religion deſtroying idolatry, and as a ſymbol, tramples under foot a book, on the back of which are theſe words, *Cames Fotoques Amida & Xaca.* Idolatry is repreſented by a ſerpent blaſted with lightning, and near it is the king of *Bungo* in *Japan*, ſubmitting himſelf to the Chriſtian faith. In another group, Religion is ſeen treading on a fury and hereſy, who has a ſnake in her hand; and near her lie three books marked with the following titles: 1. *Martin Luther.* 2. *John Calvin.* 3. *Hulderich Zwingel.* The former of theſe groups is by *Jean Theodon*, and the latter by *Le Gros*, both *French* artiſts.

Obſervations on Lapis Lazuli.

On each ſide of the chapel is a door of *breccia antica*, which is red and white intermixed. Over theſe doors are the muſic galleries, with gilded feſtoons. Indeed it is not one viſit that will ſuffice, to take an accurate view of this church; the veſtry alſo contains immenſe riches. It is ſcarce neceſſary to obſerve, that this church belongs to the *Jeſuits*, who have alſo, adjoining to it, a ſeminary, with a fine library. Their novitiate college, and the *Collegium Romanum* have been already taken notice of, and St. *Ignatius*'s church will be deſcribed in its place.

In the church *di Gieſù e Maria al Corſo* are very fine paintings, ſix tombs of the *Bolognetti* family, beſides a very handſome marble monument of the canon *del Corno* by *Dominico Guido.*

Chieſa di Gieſu e Maria al Corſo.

The church of *S. Gioſeppe de Falegnami*, ſo called from its being built by the *Roman* joyners, carpenters, and wheel-wrights, who have inſtituted a religious fraternity here, has ſome good paintings, particularly a nativity of Chriſt by *Carlo Maratti.* Under this church is *S. Pietro in Carcere*, which is a kind of vault.

S. Gioſeppe de Falegnami.

S. Giovanni Battiſta in fonte.

S. Giovanni Battiſta in fonte is in the *Lateran*, and famous for its font, in which the modern *Romans** pretend, that *Conſtantine the Great* was baptized by St. *Sylveſter*.

Of the baptiſm of Conſtantine the Great.

This church is of an octagonal figure; and in the centre is a large veſſel of *Pietra Egizzia*, with a cover of gilt *bronze*, ſurrounded with eight porphry pillars, of a very extraordinary ſize, *viz.* fifteen feet high, and nine feet in circumference, which, as ſome pretend, were brought from *Pontius Pilate*'s palace at *Jeruſalem*. The eight pieces of painting in the cupolaare by *AndreaSacchi*, and the painting *in freſco* in the church, by *Carlo Maratti*, *Gimignani*, *Camaſſei*, and *Magnoni*. As to the reports of the former riches of this church, and of *Conſtantine the Great*'s immenſe gifts to it, there is in all appearance, no more truth in it than in the tradition of that emperor's being baptized at *Rome*, which reſts only on the authority of a fabulous book, intitled, *Vitæ Pontificum*, attributed to St. *Damaſus*. Every year, on *Eaſter*-eve, the ſolemnity of baptizing *Turks* and *Jews* is performed in this church by the cardinal vicar.

On one ſide of this church is the chapel of St. *John the Baptiſt*, and oppoſite to it that of St. *John the Evangeliſt*; at the entrance of both are two ſmall porphyry pillars, and no woman is admitted into either of them. Within the firſt chapel, oppoſite to the font, is a large iron door, which is ſaid to have belonged to *Conſtantine the Great*'s palace, and the very chapel of St. *John the Baptiſt*, which he is ſaid to have been particularly fond of. Here is alſo ſhewn the window, though now walled up, through which the angel *Gabriel* came, on the annunciation-day, to the virgin *Mary*.

Remarkable window.

Oppoſite to this is the chapel of St. *Ruffina*, and St. *Seconda*, and likewiſe that of St. *Venantio*, in which are ten pillars of a moſt beautiful black marble, and the monuments of two cardinals of the names of *Ceva*.

S. Giovanni Laterano.

Theſe two chapels may be conveniently viſited at the ſame time with the metropolitan church of St. *John di Laterano*, where, on the architrave of the great entrance are the following monkiſh verſes:

Dogmate Papali datur, & ſimul Imperiali,
Quòd ſim cunctarum Mater Caput Eccleſiarum,
Hinc Salvatoris cœleſtia regna datoris
Nomine ſanxerunt, cum cuncta peracta fuerunt,
Sic nos ex toto converſi ſupplice voto,
Noſtra quod hæc Ædes, tibi Chriſte ſit inclyta Sedes.

* *Euſebius*, and other fathers of the fourth century, affirm, that *Conſtantine the Great* was baptized at the cloſe of his life at *Nicomedia* or *Theſſalonica*.

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'By the decrees of the Pope and the Emperor I was inſtituted the 'mother and head of all churches, who ratified the decree in the name 'of Chriſt, the giver of heavenly kingdoms; we therefore humbly be- 'ſeech thee, O Lord, that thou wilt for ever make this our church 'thy glorious habitation.'

On the inſide are theſe words:

Sacroſancta Lateranenſis Eccleſia, omnium Urbis & Orbis Eccleſiarum Mater & caput.'

'The moſt holy *Lateran* church, the head and mother of all churches 'in this city, and throughout the whole world.'

This is one of the four churches enjoined to be viſited in the *Annus ſanctus*, or Jubilee year; and on this account here is a gate walled up, which, at the commencement of the Jubilee, is opened by the cardinal arch-prieſt. This door or gate is eaſily diſtinguiſhed from the reſt by the gilt braſs crucifix on it, and is ſomething ſmaller than that of St. *Peter's* church; the *bronze* gates at the entrance belonged to an ancient temple of *Saturn* in the *Roman Forum*, which was ſince converted into St. *Adrian's* church.

On the feaſt of St. *John the Baptiſt* here are plenary indulgences to be had for twenty-nine thouſand years. Along the middle iſle are twelve large ſtatues of the apoſtles, every one of them being cut out of a ſingle block of white marble, and done by the beſt maſters. There are two pillars of *verde antico* betwixt every two of theſe ſtatues. Over them are *baſſo-relievo's*; and above theſe are the pictures of as many of the prophets. The image of our Saviour, of moſaic-work, ſaid to remain untouched by the flames in ſeveral fires, is over the *tribuna*, or gallery; and as it is pretended, at the conſecration of the church, it was irradiated with a refulgent light. This church has the name of St. *John's*, from the chapel of St. *John the Baptiſt*, and that of *Lateranenſis* from the *Roman* martyr *Plantius Lateranus*, put to death by *Nero*, who had a garden in this place; but Chriſt is the proper patron to whom it is dedicated.

The high altar here, like that of the cathedral at *Milan*, is inſulated, or ſtands detached from the wall; and behind the *tribuna*, or gallery, are the fine monuments of *Gabriel Philippucci* and *Angelo Barracciani*, and that of the celebrated painter *Andrea Sacchi*, who, as it is expreſſed in his epitaph, *Picturæ ac vitæ lineas abſolvit d.* 21 *Jun.* 1666. *ætat.* 62. 'Finiſhed the laſt line of his life and pencil on the 21ſt of *June*, 1666, 'in the ſixty-ſecond year of his age.' Here are alſo to be ſeen two ſtatues,

ſuppoſed to have been the firſt which were made of St. *Peter* and St. *Paul*; another of a beardleſs man, with an effeminate face, kneeling, by ſome ſuppoſed to be deſigned for pope *Joan*, and by others for *Nicholas* IV. It is of white marble, and with a papal crown on the head.

Statue of pope Joan.

Altar on which St. Peter celebrated maſs.

On the high altar is a ſmaller table of wood railed in, on which St. *Peter* is ſaid to have read maſs. At preſent none but the Pope hardly ever officiates there; and if any one elſe does, it muſt be by a written licence from his holineſs, and that is granted only for one maſs. Here are ſhewn a great number of pretended reliques, which are not worth mentioning.

On the altar *del SS. Sagramento* is a tabernacle, embelliſhed with a variety of precious ſtones; it is the work of *Pomp. Targoni*, the engineer who made the famous dyke at *Rochelle*, and immortalized his name by his ſkill in ſeveral arts, and a great variety of admirable works. Fronting this altar are four fluted pillars of gilt braſs; and on the altar-piece are four *Corinthian*, of green and white marble. The former, it is pretended, were taken out of the temple of *Jeruſalem*, by the order of the emperor *Titus*, and ſent to *Rome*; others affirm, that *Auguſtus* cauſed them to be caſt out of the brazen *roſtra* belonging to the gallies he took from *Mark Anthony* and *Cleopatra* at the ſea-fight of *Actium*. Others inſiſt that they were brought by *Sylla* from the temple of *Jupiter Olympicus* in *Aſia*; whilſt others again are as poſitive that *Domitian* had them caſt to adorn the Capitol. Be this as it will, they are ſaid to be filled with holy earth, taken out of Chriſt's ſepulchre, and ſent from *Jeruſalem* by the devout empreſs *Helena* mentioned above.

Earth out of Chriſt's grave.

In the chapel of St. *Thomas* are kept two boards, pretended to be part of the *ark of the covenant*, which are indeed, ſo old and decayed, that there is no knowing what kind of wood they are; and no body pretends to give any account how they came hither. It ſeems the ark was not in the ſecond temple, and there is no appearance of it on the triumphal arch of *Titus*.

Table of Chriſt's laſt ſupper.

Here is alſo ſhewn a table of odoriferous wood, at which our Saviour is ſaid to have inſtituted the Lord's-ſupper. It was formerly plated over with ſilver, as is apparent from the ſtuds here and there remaining. This table is ſo ſmall, that ſcarce two perſons can ſit on each ſide, which ſhews the abſurdity of the ſuppoſition. Here alſo they pretend to ſhew the rods of *Moſes* and *Aaron*, &c. A piece of *Aaron*'s rod is alſo ſhewn in St. *Vitti*'s church, in the citadel of *Prague*; and the *Sainte Chapelle* at *Paris*, glories in having the rod of *Moſes* entire. Adjoining to this chapel is the veſtry, over the entrance of which are the buſts of *Clement* VIII. and *Paul* V. The veſtry is decorated with ſculpture and paintings, amongſt which, the annunciation, by *Michael Angelo*, is accounted a maſter-

Moſes and Aaron's rods.

Fine picture of the annunciation.

maſter-piece. Of above twenty Popes interred in this church, here are only the monuments of *Martin* V. of the *Colonna* family, which is of braſs; and of *Alexander* III. which ſtands in the middle of the church, with the following inſcription:

Alexandro III. Pont. Max.
Nobili Pandinellâ gente Senis nato,
Qui difficillimis temporibus eximiâ pietate,
Summa Prudentiâ ac Doctrinâ
Eccleſiæ præfuit annis XXII.
Invictâ fortitudine atque conſtantiâ Apoſtolicæ
Sedis jura,
Auctoritatem dignitatemque reſtituit, & poſt
Immenſos labores
Ac ſolicitudinis pace partâ
Oecumenicum Lateranenſe Concilium
Celebravit,
Sanctiſſimas de eligendo Summo Pontifice,
Deque vi & ambitu coercendo leges tulit,
Thomam Cantuarienſem Antiſtitem
Bernardum Clarevallis Abbatem,
Quos viventes amiciſſimos habuit,
Eduardum Angliæ; Canutum Daniæ, Reges,
Sanctorum numero adſcripſit
Plurimiſque aliis maximis rebus geſtis vitæ demum &
Gloriæ curſum confecit
Anno Sal. MCLXXXI. Cal. Sept.
Alexander VII. Pont. Max. nominis &
Muneris
In Eccleſia ſucceſſor
Pontifici tanto Civi ſuo
Pios cineres veneratus poſuit.

'To the memory of pope *Alexander* III. of the noble family of *Pandinella*, born at *Sienna*, who with ſingular prudence, learning, and 'piety preſided over the church in perilous times during twenty-two 'years. In reſtoring the dignity, rights and privileges of the apoſtolic 'ſee, he exerted an unſhaken reſolution and courage; and having, af-'ter a long courſe of labours, ſettled the public tranquility, he held 'the general *Lateran* council. He made many excellent laws concern-'ing the papal election, and particularly for ſuppreſſing all intrigue and 'compulſion in ſuch elections. He cultivated an intimate friendſhip with

'*Thomas* archbiſhop of *Canterbury*, and *Bernard* abbot of *Clarivaux*, 'when living, and canonized them after their deaths. He alſo en-'rolled *Edward* king of *England*, and *Canute* king of *Denmark*, among 'the ſaints; and after a ſeries of good and laudable actions, he finiſhed 'the courſe of his life and glory on the firſt day of *September*, 1181. '*Alexander* VII. who ſucceeded him in fame and the papal dignity, out 'of pious reſpect to the memory of ſo illuſtrious a pontiff, his fellow-'citizen, erected this monument.'

The monument of cardinal *Caſanate*, by *Le Gros*, deſerves notice. Here is alſo to be ſeen the monument of *Joſeph d'Arpino*, a celebrated painter.

The pavement of this church is of fine inlaid work, interſperſed with ſome circular pieces of porphyry. Here, as at St. *Peter*'s, are confeſſionals for different languages; and by proper inſcriptions over them, every one may know where to apply to a father confeſſor who underſtands his language. The roof is not arched, but flat, and very richly gilt. The munificence of *Innocent* X. in embelliſhing this church is commemorated by his family arms, to be ſeen in ſeveral places both in this and St. *Peter*'s church. The particular munificence of *Henry* IV. of *France* to this chapter, and his procuring them the reſtoration of ſome conſiderable revenues in his kingdom, of which they had been deprived, has alſo been acknowledged by the canons by a *bronze* equeſtrian ſtatue of that monarch. It ſtands in the gallery built by *Sixtus* V. incloſed with iron paliſades, to preſerve it from indignities with which the commonality had threatened it more than once, when the ſee of *Rome* has been on ill terms with the court of *France*. The model was the work of *Nic. Cordier*, a native of *Lorrain*; and on the pedeſtal is the following inſcription:

Paulo V. Pont. Max. Henrico IV. Francorum & Navarrorum Regi Chriſtianiſſimo, Pietate alteri Clodevæo, varietate prœliorum Carolo Magno, amplificando Studio Religionis Sancto Ludovico, generis propagatori, ſtatuam hanc æneam Sacroſanctæ Lateranenſis Baſilicæ Capitulum & Canonici grati animi monumentum collocandum curârunt, Carolo de Neufville Regio Oratore. Anno MDCVIII.

'To his moſt Chriſtian majeſty *Henry* IV. king of *France* and *Navarre*, 'who ſeems another *Clovis* for his piety, a *Charlemagne* for his victories, 'a St. *Lewis* for his religious zeal, and in being the ornament of his fa-'mily, this braſs ſtatue was erected, as a monument of their gratitude, 'by the chapter and canons of the moſt holy *Lateran* church, in the pontificate

'pontificate of *Paul* V. *Charles de Neufville* being embaſſador from that 'prince, and in the year of our Lord 1608.'

A full deſcription of this church, containing a great many copper-plates, was publiſhed at *Rome* 1657: cardinal *Ceſar Raſponi*, who died in 1675, and lies in this church, has likewiſe given an account of its antiquities.

The veſtry leads to the gallery or cloiſters of the convent, which on the ſide towards the inward court has an elegant variety of ſmall white marble pillars. At one end of it is an altar, ornamented with antique moſaic pillars. Here is alſo a multitude of fictitious reliques, which are not worth deſcribing.

The moſt valuable curioſity here is the coffin of *Helena*, mother to *Conſtantine the Great*, made of a ſingle piece of porphyry, with large *baſs-reliefs*, repreſenting horſemen, and ſeveral other figures. This is even larger than the ſuppoſed ſhrine of *Bacchus* in St. *Conſtantia*'s church, but is damaged in ſeveral places. It was dug up under a tower called *Torre Pignattara*, in the *Via Labicana*, about three miles from *Rome*, and was brought hither by pope *Anaſtaſius*, with an intention of being himſelf laid in it; but his holineſs was diſappointed, and it has remained empty ever ſince.

I now come to deſcribe the famous chairs or ſtools, called *ſellæ ſtercoratiæ*, or *exploratoriæ*, which, for what reaſon I know not, are placed in this gallery. They are two in number, and betwixt them is a chair of white marble, elevated ſomething above them; both are of porphyry, or rather of red *Egyptian* ſtone, neither ſo beautiful or hard as porphyry. One of them has a round arm, but that of the other is broken off. Before I had ſeen them, *Abbe Bencini* aſſured me at *Turin*, that they are only the common chairs uſed by the ancient *Romans*, in which a hole had been made, and lined with wood, as more proper for the purpoſe, by reaſon of the great coldneſs of the marble. But when I came to view them myſelf, they did not ſeem at all adapted for that end; neither could they ſerve for cloſe-ſtools, the round aperture being not of a ſufficient largeneſs, and alſo incommodiouſly placed. Poſſibly they were uſed in *Bagnio's*, and fires might have been put under them for fumigation; which conjecture however is plauſibly combatted by *Mareſius*. During my travels in different countries I have met with ſeveral antique chairs; but none in the leaſt reſembling theſe. That formerly the popes, at their taking poſſeſſion of the *Lateran*, were placed on one of theſe ſtools, or chairs, is what the popiſh writers cannot deny; and *Mabillon* makes it an act of humility, perfectly agreeable to the words which were ſung at this ceremony: *Suſcitat de pulvere egenum & de ſtercore erigit pauperem, ut ſe-*

deat

deat cum Principibus & ſolium gloriæ teneat. 'He raiſes the needy from 'the duſt, and the poor from the dunghill, that he may ſit with 'princes, and poſſeſs a throne of glory.' Hence this chair came to be called *ſella ſtercoraria.* This opinion is ſupported by *Bellarmine* and *Chimentelli*, which laſt has the effrontery flatly to deny that there is any aperture or hole in the ſeat.

Story of the examination of the Pope's ſex derived from the Roman-*catholics themſelves.*

The indecent examination of the Pope's ſex, about which ſome have indulged their merry vein, may, I preſume, be juſtly exploded as fabulous; but it is not a proteſtant fable: *Roman*-catholic writers having firſt ſet it on foot, and frequently introduced it in their ſatires on the *Roman* pontiffs; witneſs the following lines of *Janus Pannonius* on *Paul* II.

Pontificis Pauli teſtes ne Roma requiras,
Filia quam genuit, ſat docet eſſe marem.
Sanctum non poſſum, Patrem te dicere poſſum
Cum video natam, Paule ſecunde, tuam.

'To ſearch for the marks of *Paul*'s virility is needleſs; does not a 'daughter he begot prove his manhood? It is true, when I ſee thy 'daughter, I can allow thee to be a father; but really, Paul, I cannot 'call thee holy father.'

Theſe of *Marcelli* on *Innocent* VIII. of the *Cibo* family, are of the ſame tenor:

Quid quæris teſtes, ſit mas an fœmina Cibo?
Reſpice natorum, pignora certa, gregem.

'Why all this form to examine whether *Cibo* be a male or female? 'His multitude of children evidently decide the point.'

Story of pope Joan.

The whole hiſtory or fable of pope *Joan* paſſed current before ever *Luther* was born, as is undeniable from the ancient manuſcripts of *Anaſtaſius Bibliothecarius* and *Martinus Polonus.* The teſtimony of the latter I alſo found in an old book in the *Utrecht* library, and alſo in another formerly belonging to the abbey of St. *Bavo* at *Ghent*, and now in the city library at *Haerlem*, as his own words annexed there witneſs; where he ſays, that he fairly and exactly tranſcribed this chronicle from the *Florentine* library. With this author likewiſe agree *Bocacius de illuſtribus mulieribus*, printed at *Ulm*, 1470, and *Pergomatis de claris mulieribus*, printed at *Florence* 1497; ſo that it is no wonder to ſee it maintained by Proteſtants, as *Mareſius*, *Salmaſius*, *Miſſon*, *Spanheim*, *L'Enfant*, *des*

des Vignoles, and *Leyſer*, though it be oppoſed by *Blondel*, *Bayle*, and others of the ſame communion *.

Near this church pope *Sixtus* V. cauſed an old decayed palace to be entirely rebuilt, and with ſuitable ſplendor and magnificence; but his ſucceſſors never liked it ſo well as to make it their conſtant reſidence. In the year 1693 *Innocent* XII. converted it into an hoſpital for poor women, and its preſent endowment is at leaſt thirty thouſand *ſcudi* or crowns. *The* Lateran *palace*.

Before the church is a beautiful fountain, and the largeſt obeliſk in all *Rome*, being, excluſive of the pedeſtal and the iron croſs on the top, a hundred and twelve feet in height, and two of the ſides ten feet and a half, and the other two, eight feet in breadth near the baſe. At firſt *Obeliſk before the* Lateran *church*.

* *Marianus Scotus*, the celebrated *Benedictine* monk, was the firſt who is known to have publiſhed this ſtory, to embelliſh his *Chron. ab orbe condito ad a. Chr.* 1082. This was a bold ſtroke, however it was adopted by ſeveral others, before there was the leaſt proſpect of the reformation, whoſe names may be ſeen in *Hottinger's Hiſt. Eccleſ.* and *Spanheim. Godfrey Tentzel*, in 1722, printed that rare piece, which *Schurzfleiſch* is ſaid to have cut out of a book in the *Vatican* library; adding to it a remarkable letter of *Olearius*, containing a liſt of the manuſcripts and printed hiſtories where mention is made of this female pope, *&c.* The title of this piece runs thus: *Hiſtoria Romana ab V. C. uſque ad tempus Conſtantini Magni Imper. item deſcriptio templorum LXXXVI. Romæ exiſtentium & indulgentiarum: opuſculum ob inſigne de Joanna Papiſſa teſtimonium ſummopere æſtimandum, poſt CCXXIII annorum decurſum, editum e muſeo Gottfridi Tentzelii eccleſiaſtæ Arnſtadienſis. Arnſt.* 1722. 'The hiſtory of 'Rome, from its foundation to *Conſtantine the Great*; likewiſe an account of the eighty-ſix 'churches at *Rome*, and of the indulgences; a piece highly to be valued for the remark-'able proof of the reality of pope *Joan* contained in it, which lay in obſcurity for two 'hundred and twenty-three years, now firſt publiſhed from the original in the poſſeſſion 'of the reverend Mr. *Godfrey Tentzell* of *Arnſtadt*, &c.' The paſſage concerning the importance of the MS. that *Schurzfleiſch* purloined, is as follows in p. 77. *Item habetur in ſerie Pontificum Romanorum, quòd Joannes Anglicus poſt Leonem ſedit annis II, menſibus V, diebus IIII, vacavit ſedes menſe uno. Ut adſeritur femina fuit, & juvenili habitu ab amaſio ſuo Athenis ducta in diverſis ſcientiis tantum perfecit, ut Romæ tandem legeret triennium, & magnos magiſtros diſcipulos haberet, nec aliquis ſibi par ibidem inveniretur: magnæ itaque ſcientiæ & opinionis exiſtens in papam concorditer eligitur: ſed in papatu per familiarem impregnatur; verùm tempus partûs ignorans de ſancto Petro in Lateranum tendens anguſtiata peperit inter coliſeum & ſanctum Clementem, & ibidem, ut dicitur, mortua fuit. Hanc viam quando papa obliquit dicitur a pluriſque, quod propter deteſtationem facti hoc fiat, nec ponitur in catalogo pontificum propter mulierum ſexum quantum ad hanc difformitatem.* 'In the papal ſucceſſion it appears, that *John*, an *Engliſhman*, 'ſucceeded *Leo*, and held the pontificate two years, five months, and four days, when 'there was a vacancy of a month in the papal chair. This pope is affirmed to have been 'a woman, who being diſguiſed like a young man, was carried by her gallant to *Athens*, 'and made ſuch a progreſs in all the ſciences, that ſhe publicly read lectures at *Rome* 'for three years, the greateſt maſters being among her auditors; nor was there any equal 'to her for parts and learning in that city. At length ſhe roſe to ſuch a pitch of repu-'tation, as to be unanimouſly choſen Pope; but during her pontificate ſhe unhappily con-'ceived by her former gallant, and being ignorant of the time of her delivery, as ſhe was 'returning from St. *Peter's* to the *Lateran* ſhe fell in labour, and was delivered betwixt the 'Colliſeum and St. *Clement's* church, where ſhe is ſaid to have expired. The Pope's cuſtom 'of turning aſide when he paſſes this way is ſaid to be done to expreſs his deteſtation 'of this affair; neither is ſhe ſet down in the liſt of popes, on account of her ſex.'

it conſiſted of a ſingle piece of *Egyptian* marble, or red granate, and ſtood in the *Circus Maximus*; but amidſt the ſubſequent wars and commotions, was broken into three pieces, where it lay till the year 1588, when *Sixtus* V. gave directions to his architect *Fontana* * to remove it hither and ſet it up again. The *Egyptian* hieroglyphics on it have afforded the learned a large field for exerciſing their ſkill. On one ſide of the pedeſtal are theſe words:

Fl. Conſtantinus
Maximus Aug.
Chriſtianæ Fidei
Vindex & Aſſertor
Obeliſcum
ab Ægyptio Rege
Impuro voto
Soli delicatum
Sedibus avulſum ſuis
Per Nilum transferri
Alexandriam juſſit
Ut novam Romam
Ab ſe tunc conditam
Eo decoraret
Monumento.

'*Flavius Conſtantinus*, the greateſt of emperors, and defender of the 'Chriſtian faith, cauſed this obeliſk, idolatrouſly conſecrated to the ſun 'by one of the kings of *Egypt*, to be removed from its place, and carried 'down the *Nile* to *Alexandria*, to ſerve as an embelliſhment to the new '*Rome* †, then built by him.'

On the ſecond ſide:

Conſtantinus
Per Crucem Victor
a S. Silveſtro
Hic baptizatus
Crucis gloriam
propagavit.

'*Conſtantine*, in acknowledgment of his ſignal victory obtained by 'the croſs, was baptized on this ſpot by St. *Silveſter*, and greatly pro-'moted the glory of the croſs.'

* The machine contrived by *Fontana* for raiſing this obeliſk is to be ſeen in *Leopold's Theatrum Machinarum*, plate 52.

† Probably *Conſtantinople* is here meant.

On

On the third ſide:

Fl. Conſtantinus Aug.
Conſtantini Aug. F.
Obeliſcum a Patre
Loco ſuo motum
diuque Alexandriæ
jacentem
Trecentorum remigum
Impoſitum navi
mirandæ vaſtitatis
Per Mare Tiberimque
Magnis molibus
Romam convectum
in Circo Max.
ponendum
S. P. Q. R. D. D.

'The emperor *Flavius Conſtantinus* cauſed this obeliſk, which had 'been removed from its place to *Alexandria*, by the order of his fa- 'ther *Conſtantine*, and had lain there long neglected, to be put on 'board a galley of a prodigious ſize, with three hundred rowers, and 'by ſea and the river *Tyber* to be tranſported to *Rome*, where, with 'prodigious art and labour it was erected in the *Circus Maximus*, and 'dedicated to the ſenate and people of *Rome*.'

On the fourth ſide:

Sixtus V. Pont. Max.
Obeliſcum hunc
ſpecie eximiâ
temporum calamitate
fractum Circi Max.
Ruinis, humo limoque
altè demerſum multa
Impenſa extraxit
Hunc in locum magno
labore tranſtulit
formæque priſtinæ
accuratè reſtitutum
Cruci invictiſſimæ
dicavit.
A. MDLXXXVIII. Pont. IV.

'Pope *Sixtus* V. having, at a vaſt expence, cauſed this beautiful obe- 'liſk, which, by the calamity of the times, had been broken, and lay 'deeply buried under the ruins of the *Circus Maximus*, to be dug up 'and removed hither with immenſe labour; and having reſtored it to 'its ancient figure, with great exactneſs and ſkill, he conſecrated it to 'the invincible croſs, in the year of Chriſt, 1588, and of his pontificate 'the fourth.'

Theſe inſcriptions, it is plain, are of no older date than the time of *Sixtus* V. but the inſcription on the ancient pedeſtal, collected by *Fontana*, from the fragments of it, deſerve to be tranſcribed, and run thus:

Patris Opus manuſque ſuum tibi, Roma, dicavit
Auguſtus toto Conſtantius orbe recepto;
Et quod nulla tulit tellus nec viderat ætas,
Condidit, ut claris exæquet dona triumphis;
Hoc decus ornatum, Genitor cognominis Urbis
Eſſe volens Cæſar, Thebis de rupe revellit:
Sed gravior divum tangebat cura vehendi,
Quod nullo ingenio, niſuque manuque moveri
Caucaſeam molem, diſcurrens Fama moneret:
At Dominus Mundi Conſtantius omnia fretus,
Cedere virtuti, terris incedere juſſit,
Haud partem exiguam montis pontoque tumenti
Credidit, & placido vecta eſt velocius Euro
Littus ad Heſperium, populo mirante carinam;
Interea Romam Taporo vaſtante Tyranno
Auguſti jacuit donum, ſtudiumque locandi
Non faſtu ſpreto; ſed quod non crederet ullus,
Tantæ molis opus ſuperas conſurgere in auras;
Nunc veluti rurſus rufis avulſa metallis
Emicuit, pulſatque Polos hæc gloria dudum,
Auctori ſervata ſuo, cum cæde Tyranni,
Redditur, atque aditu Romæ virtute reperto,
Victor ovans ubique locat ſublime Trophæum,
Principis, & munus condignis uſque triumphis.

'To thee, O *Rome*, *Conſtantius Auguſtus*, acknowledged the ſove-
'reign of the whole world, offers this admirable obeliſk, not paralelled
'in any part of it, that his gifts may equal his victories. His father in-
'tending it for the embelliſhment of the city, to which he had given
'his own name, cauſed it to be taken down from its native rock at
'*Thebes*; but his greateſt concern was about the removal of this ſtupen-
'dous maſs, a work reported to be above all human ſkill and force.
'But *Conſtantius*, the world's mighty ſovereign, knowing that courage
'and reſolution ſurmount all difficulties, began the arduous enterprize;
'commanded this huge fragment of a mountain to move ſome part of
'the way by land, which was afterwards, with infinite labour and art,
'embarked, and conveyed ſwifter than the wind, while the ſea foamed,
'under the incumbent load, to the *Heſperian* ſhore; all the people be-
'holding, with amazement, the vaſt galley on which it had been tranſ-
'ported. But the *Roman* ſtate being at that time harraſſed by the ty-
'rant *Taporus*, this gift of the emperor lay a long time neglected, and
'the

'the raiſing of it up was omitted; not from contempt of ſuch a noble 'monument, but as a thing impracticable, till now, the ſavage tyrant 'being ſlain, as if again raiſed from the quarry, amidſt the acclamati- 'ons of the people, the glorious trophy rears its lofty head, and pro- 'claims the illuſtrious conqueror's glory, as being equal to many tri- 'umphs.'

On the other ſide of this piazza or ſquare, is the *Lateran* hoſpital, a very handſome and well-contrived building, where ſome hundreds of patients, of both ſexes, are carefully attended, and commodiouſly lodged. On this piazza is alſo to be ſeen the *Scala Santa*, or the ſtairs ſaid to have been thoſe in *Pontius Pilate*'s houſe, which Chriſt frequently aſcended, before he was led away to be crucified. This relique is pretended to have been ſent from *Jeruſalem* by the devout *Helena*; yet it lay, without being much regarded, in the old *Lateran* palace, till by order of *Sixtus* V. it was brought hither and placed in an edifice erected for it by *Fontana*. Lateran *hoſpital.*

At the top of theſe ſtairs is the *Sanctum Sanctorum*, or a ſmall chapel, in which abundance of reliques, belonging to the *Lateran* palace, are depoſited. The moſt remarkable of theſe is the εικων αχειροποιητον, or the picture of Jeſus Chriſt, begun, as is pretended, by St. *Luke*, and finiſhed by an angel, from whence it is called αχειροποιητον; *i. e.* 'not made with 'hands.' Any perſon ſcrupling to pay the required adoration to this picture, cannot obtain a ſight of it; nor are women ever admitted beyond the iron grate where it is kept. *Mahomet*, in his placing the women before the windows of paradiſe, has ſhewn the ſame ſeverity towards a ſex which is reckoned to be pretty warm in its devotion. To enquire into the cauſes of this ſeverity is foreign to my purpoſe. Indeed, that ſex had no ſmall ſhare in the death of *John the Baptiſt*; but the women are excluded from ſeveral holy places, which have no manner of relation to the reliques of *John the Baptiſt* *. *Picture of Chriſt by St.* Luke *and an angel.* *Injury to the fair ſex.*

A great number of reliques in this chapel, moſt of which, if not all, are as fictitious as thoſe mentioned in the note below †, are kept under the high altar, on the architrave of which is this pentameter verſe:

Non

* No women are admitted into the ſubterraneous chapel at St. *Martin* in *France*, where *Mary Magdalen*'s ſkull is depoſited, and numberleſs other chapels in popiſh churches. It is the opinion of the vulgar, that if a woman was to enter ſuch prohibited places ſhe would drop down dead.

† *Henry Stevens* relates, that at *Jeruſalem* was ſhewn a finger of the Holy Ghoſt quite freſh; one of the *Cherubims* nails; ſome drops of ſweat from the arch-angel *Michael*; a ray of the ſtar which guided the three kings, &c. The *Benedictines* of *Vendome* pretend alſo to have one of the tears ſhed by Chriſt at *Lazarus*'s grave. It were to be wiſhed, that

Non eſt in toto ſanctior orbe locus.

'The world affords no holier place than this.'

An altar where even the Pope himſelf doth not preſume to ſay maſs.

This altar is looked upon to be ſo ſacred, that the Pope himſelf is not to celebrate maſs at it; there being two other chapels contiguous to this for that purpoſe.

S. Giovanni Battiſta decollato.

S. Giovanni Battiſta decollato, or the church of the decollation of St. *John the baptiſt*, is full of fine paintings, and all its altars are enriched with a fine oriental marble. The beheading of *John the baptiſt*, on the high altar, is a maſter-piece of *Giorgio Vaſari*. In the veſtry, or rather in the oratory, is a good piece of the deſcent from the croſs by *Giacomino del Conte*; though I am a little doubtful, whether the body of a man, after hanging ſome hours on a croſs, with the arms ſtretched out, and already beginning to cool, would be ſo pliable and ſmooth as it is here repreſented. The attitude of *Herodias* dancing, in another piece, by *Pirrho Ligorio*, appears to me extremely forced, if not unnatural. In this oratory are at preſent three pieces, by *Raphael*, of the *Pietà* or virgin *Mary*, with a dead Chriſt.

A fraternity of Florentines *which attend malefactors at their execution.*

In this church a religious fraternity, conſiſting only of *Florentines*, uſually meet, whoſe chief office is to labour for the converſion of malefactors under ſentence of death. They earneſtly expoſtulate with them; cauſe maſſes to be ſaid for them, and, in the evening after their execution, fetch them away, and bury them in their church-yard. This ſociety is called the *Archiconfraternitâ della miſericordia*, and in their proceſſions, carry a black bag, with the head of *John the baptiſt* painted on it. In order to perſuade the objects of their compaſſion the more effectually to repent, two of the beſt ſpeakers of the ſociety viſit them the night before they are executed; and the criminals are attended by the whole fraternity at the place of execution, who walk before them. Hence this ſarcaſm is thrown upon the *Florentines* at *Rome*, where they are but little beloved, namely, that it is bad luck to have a *Florentine* go before or behind, or by one's ſide; alluding to this cuſtom, their loquacity, and an unnatural crime, for which they are infamous beyond

that ſome impoſitions of this kind had not crept in among the *Lutherans*, with regard to the reliques at *Eiſleben* and other places. This ſuperſtitious fondneſs for ſuch things is a weakneſs of ſo long a ſtanding, that it ſeems to have been in vogue in remote antiquity; for ſome of the ſtones which *Amphion* had brought together by his muſic, his and his brother *Zethus*'s monuments, with many ſuch fictitious things, being ſhewn to no ſmall advantage. *Pauſanias*, *lib.* iii. ſays, that in a temple at *Sparta*, was preſerved, with the greateſt care, the ſhell of one of *Leda*'s eggs, after the fœtus had made its way out of it.

the reſt of the *Italians*. Near the church I have been deſcribing is *S. Giovanni Battiſta de' Fiorenti, à ſtrada Giulia*. The high altar ſtands betwixt two fine monuments of the *Falconieri*, one of whom was a cardinal. On the left hand, at entring the church, are two other monuments of the biſhops *Corſini* and *Acciavoli*, done by *Algardi* and *Ferrata*. I could not but admire the tomb of the marchioneſs *Riccardi*, over which is her buſto of white marble, with the following inſcription: S. Giovanna Battiſta à ſtrada Giulia.

Franciſcæ Caldarinæ Pecoræ
March. Riccardæ,
Quæ præclaris Virum Gabrielem March. de Riccardi
Pro Seren. Ferd. II. M. Hætr. Duce
Apud Innoc. X. & Alex. VII. P. P. M. M. Oratorem
Romam ſequuta,
dum religione, comitate, conſt. omnique virtute
probatiſſima
Per XI. annor. ſpatium urbis omnes ſibi conciliaret amores
Hominibus æquè ac Deo chara,
Mortalibus erepta eſt, ut ſuperis donaretur.

'In memory of *Franciſca Caldarina Pecora*, marchioneſs of *Riccardi*, 'who accompanying her huſband, the illuſtrious *Gabriel* marquis *de* 'Riccardi, to *Rome* (where he reſided as ambaſſador from *Ferdinand* II. 'great duke of *Tuſcany*, to their holineſs's Pope *Innocent* X. and *Alex*-'ander VII.) during the ſpace of eleven years endeared herſelf to the 'whole city by her devotion, affability, and the uniform practice of 'every virtue, till this excellent lady, equally beloved of God and man, 'was taken away from mortals to the ſociety of the bleſſed ſpirits above, 'who glory in ſuch a member.'

In the *Sacchetti* chapel is a braſs crucifix, deſigned by *Breſciano*, and caſt by *Paolo San-Quirico*, ſurrounded with fine pieces of ſculpture in marble. Here is alſo a moſt valuable painting on a board, of Chriſt praying in the garden in an agony, before his paſſion.

The church of the two martyrs, *John* and *Paul*, has a beautiful pavement, and ſome remarkable pillars of oriental granate, and one of oriental alabaſter which ſtands near the altar. Here are likewiſe ſome good pictures.

S. Girolamo della Carità is remarkable for its fine pieces of ſculpture; particularly thoſe at the high altar, and in the chapels of St. *Filippo Neri* and *di Spada*. The chamber in which St. *Filippo Neri* lived near thirty-three years, is converted into an oratory. St. *Jerom*, at the high altar, S. Girolamo della Carità.

altar, receiving the ſacrament juſt before his death, by *Domènichino*, is accounted one of the beſt pieces in all *Rome*.

rio The church of St. *Gregory the Great*, on Mount *Celio*, has a ſqaure portico, with ſeveral monuments in it; particularly that of *Oberti Reparoli*, a *Genoeſe* nobleman, and a bronze *baſſo-relievo* of our Saviour entering *Jeruſalem* riding upon an aſs.

's St. *Andrew*'s church, under this, has already been ſpoken of; the other chapel or church in this piazza, is that of St. *Sylvia*, mother of St. *Gregory*. Her ſtatue in it is done by *Franciosini*, and the roof of it was painted by *Guido Rheni*.

the In the oratory of *Gregory the Great*, is to be ſeen the marble table, at which that pope uſed every day to feed twelve poor men, till once a thirteenth joined theſe gueſts, who, it is ſaid, was found to be an angel. From that time he had always thirteen of the poor at his table, which is ſtill the number of poor prieſts, on whom the pope waits at table on *Maundy Thurſday*. The ſaint entertaining the twelve poor men with other pious actions of *Gregory the Great* are painted in *freſco* on the wall by *Antonio Viviani d'Urbino*; and on the marble table is this inſcription:

Bis ſenos hic Gregorius paſcebat egenos,
Angelus & decimus tertius accubuit.

'Whilſt *Gregory* here was feeding twelve indigent men at this table, 'an angel condeſcended to ſit down and make the thirteenth.'

Here is an exquiſite ſtatue of *Gregory the Great*, begun by *Michael Angelo*, and after his death finiſhed by *Franciosini*.

us's St. *Ignatius*'s church, which belongs to the *Jeſuits* and the *Collegium Romanum*, has a grand front, with a very lofty arched roof, and is by many accounted the fineſt church in *Rome*, excepting St. *Peter*'s. The paintings of father *Andrea Pozzi* the *Jeſuit* are noble ornaments to it, and the cupola painted by him on canvaſs makes the roof appear actually to riſe into a ſpacious dome. That ſpot on which the ſpectator muſt ſtand to view this wonderful piece of perſpective may be known by this diſtich on the middle of the pavement:

In medio virtus ſua ſic miracula pandit,
Ars melius medium ſic tenet illa ſuum.

'The charms of virtue in the golden mean
'Are plac'd like thoſe of art which here are ſeen *.'

In

* This alludes to that maxim in Ethics, *viz. Virtus conſiſtit in medio*, and to the ſpot in the center of the church, where this piece of painting is ſeen to the greateſt advantage. This and ſome other inſcriptions in this work are ſomething obſcure, which is

In the chapel of St. *Ludovici Gonzaga*, on which the *Lancelotti* family is ſaid to have expended forty thouſand *ſcudi*, or crowns, are ſome admirable twiſted pillars of *verde antico*, decorated with feſtoons of gilt braſs. The white marble ſtatue of this ſaint reclining on the altar, as in an ecſtaſy, is a maſter-piece, by *Le Gros*. The marble monument of *Gregory* XV. to be ſeen here, is not at all inferior to that in St. *Peter*'s church. The deſign is *Bonanni*'s. The Pope's ſtatue was done by *Le Gros*; and the ornaments of gilt braſs, that ſupport the canopy under which the Pope ſits, are by *Vinacci*. The ſhrine where the Pope's body is depoſited is a ſingle piece of *verde antico*, and under it is placed a ſmall porphyry coffin, in which lies cardinal *Ludovici*, nephew to that Pope.

Admirable ſtatue.

Monument of Gregory XV.

The high altar of this church is painted in perſpective by the inimitable *Pozzo*; and it is now pretty well furniſhed with pieces by the beſt hands, of which it was very bare in the laſt century, when it was but newly built.

The church of St. *Laurence without the walls* ſtands on the road to *Tivoli*. Under the great altar in this church lies the body of the famous martyr St. *Laurence*, in a ſhrine of oriental granate. Pope *Pelagius* having tranſlated the remains of the proto-martyr St. *Stephen* from *Conſtantinople* to *Rome*, placed him in the ſame repoſitory, whoſe company was ſo acceptable to St. *Laurence*, that he not only very readily made room for the new-comer, but miraculouſly offered him the right-hand, by way of compliment. On each ſide of this church is an old pulpit, inlaid with ſtones of ſeveral colours; a great deal of the like work is alſo to be ſeen in different parts of the church. Here are forty-ſix fine pillars, ſome of granate, and others of *Greek* marble, which formerly belonged to a temple of *Mars*. The marble *baldacchino*, or canopy of the high altar, is ſupported by four porphyry pillars, and the altar itſelf has lately been embelliſhed with additional ſculpture. Behind this altar are two old marble coffins, on one of which are repreſented birds, fruits, *&c.* On the right-hand of the high altar is a curious monument of *Joſeph Rondinini*, and on a tomb-ſtone to the left of the altar is this inſcription:

S. Lorenzo fuori delle mura.

Nobili Annæ Malleviller Lotharingæ, quæ filium Jo. Barclajam Scotum uti nobilitate ita eruditione clariſſimum ſecuta Romam pie vixit, & obiit octogenaria, atque hic ſepulta fuit anno Sal. MDCXXVIII. die VI. Idus Martias. Quiſquis legis pacem illi apprecare.

is ſometimes owing to errors of the preſs, as the author ſeldom makes any obſervations on, and never tranſlates any of the inſcriptions; but the reviſer of theſe ſheets has given the quotations, motto's, and inſcriptions in *Latin*, *Italian*, *French*, &c. interſperſed thro' this work, in *Engliſh*.

'In memory of lady *Anne Malleviller*, born of noble parents in *Lor-*
'*rain*, mother of *John Barclay* *, a native of *Scotland*, whoſe great
'learning added to the dignity of his family. She accompanied her ſon
'to *Rome*, where, after a life of exemplary piety, ſhe died in the eightieth
'year of her age, and was buried here on the 10th of *March*, 1628.
'Reader, pray for the reſt of her ſoul.'

Catacombs. From this church a pair of ſtairs leads down into the *Roman* catacombs †, which have been particularly deſcribed in the note, to whom I refer the reader. In the veſtry is ſhewn a ſtone (which is an oriental agate) pretended to be one of thoſe uſed in ſtoning St. *Stephen*; ſurely they might have found ſtones of leſs value for that purpoſe.

A ſtone uſed in the ſtoning of St. Stephen.

S. Lorenzo in Lucina. *S. Lorenzo in Lucina*, which is built on the ſpot where a temple of *Juno* formerly ſtood, has ſome fine paintings, particularly a piece of the crucifixion at the high altar. The celebrated *French* painter, *Nicholas Pouſſin*, who died at *Rome* in the year 1675, in the ſeventy-firſt year of his age, lies buried here, with the following inſcription by *Bellorius*:

Pouſſin *the painter's tomb.*

Parce piis lacrymis, vivit Puſſinus in Urna,
Vivere qui dederat, neſcius ipſe mori.
Hic tamen ipſe ſilet; ſi vis audire loquentem,
Mirum eſt, in tabulis vivit & eloquitur.

'Forbear thy friendly tears, *Pouſſin* ſtill lives
'Within this urn; for ſure he cannot die
'Who on the breathleſs canvaſs life beſtow'd.
''Tis true, he's ſilent here; yet ſtill he breathes
'In his immortal works, and charms the ſoul
'With the ſoft pencil's ſilent eloquence.'

The church of *Luigi de' Franceſi*, or St. *Louis of France*, has a very ſtately portal, and a great number of valuable paintings; eſpecially ſome pieces by *Guido Rheni*, and *Domenichino*. In the ſecond chapel, on the

* This gentleman is well known in the learned world by his elegant *Latin* writings, *viz. Euphormio*, *Icon Animorum*, *Argenis*, and ſome Polemical pieces. He died at *Rome* in the year 1621, and is buried in St. *Onufrio*'s church.

† This was an appellation common to ſubterraneous vaults and caves, which both heathens and Chriſtians made uſe of for the interment of their dead. In the times of the heathen perſecutions, the Chriſtians made uſe of them as retreats, where they could with ſome ſafety perform their religious worſhip. Theſe catacombs furniſh an inexhauſtible fund of reliques; the worſhip of which, *Mabillon*, under the name of *Euſebius*, *in Ep. ad Theoph Gallum*, and *Joh. Bapt. Thiers de la plus ſolide de toutes les devotions*, have ſeverely cenſured. Whatever is remarkable in theſe receptacles of the dead has been deſcribed by *Franc. Maria Torrigi*, *Miſſon*, *Burnet*, &c.

right-

right-hand, is the aſſumption of the virgin *Mary*, over the great altar, by *Franceſco Baſſano*. Among ſeveral other natives of *France* buried here, are the cardinal *d'Oſſat*, and *Henricus de la Grange, marquis d'Arquian*, the father of *Maria Caſimira* queen of *Poland*, who died in the year 1707.

S. Luca in S. Martina, on the campo *Vaccino*, was built from a very beautiful deſign of *Piotro di Cortona*. A temple of *Mars* is ſaid to have ſtood here, and the body of St. *Martina* was alſo found on this ſpot. The famous picture of St. *Luke* painting the virgin *Mary*, a piece of *Raphael*'s, ſtands at the high altar, which is of white marble, and exquiſite workmanſhip; *Menghino*'s ſtatue of St. *Martina* aſleep on the altar is no ſmall ornament to it. S. Luca in S. Martina.

The firſt chapel on the right-hand is a maſter-piece of *Lazaro Baldi*. Here is another picture by the ſame hand, repreſenting the martyrdom of St. *Lazarus*, who is ſaid to have been of the painter's profeſſion, as well as his name-ſake. *Baldi* is alſo buried in this chapel, with the following epitaph:

In laboribus & vigiliis
A juventute mea uſque ad ſenectutem
ſemper vixi,
Nunc morior, & exſpecto
Donec veniat immutatio mea.
Domine
Dum veneris
Noli me condemnare.

'My life from youth to old age has been ſpent in continual labours and watchings. Now being dead, I patiently wait till my change come. Lord, when thou comeſt again, I pray thee condemn me not.' Baldi's epitaph.

Lower down are theſe words:

Qui Lazarum reſuſcitâſti
a monumento fœtidum,
reſuſcita me,
Et jube me venire ad te,
Ut in æternum benedicam te.

'Thou, who didſt raiſe *Lazarus*, when putrified, from the grave, 'raiſe me from corruption, and receive me into the manſions of bliſs, 'where I may for ever praiſe thee.'

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According to *Priſcian*, it ſhould be *benedicam tibi*; but the pureſt *Latin* is not always found on monuments.

From the church is a deſcent by a pair of ſtairs into a vault, where is to be ſeen the following inſcription near the entrance:

Sic premia ſervas Veſpaſiane dire
Premiatus es morte Gaudenti letare
Civitas ubi glorie tue autori
Promiſit iſte dat Kriſtus omnia tibi
Qui alium paravit theatrum in celo.

Some *literati*, who had rather venture on the wildeſt conjectures than own their ignorance, have given this interpretation of it: 'That 'Gaudentius was an architect employed by the emperor *Veſpaſian* to build 'a theatre, who promiſed to beſtow a city on him as a reward; but 'when the work was compleated, they tell us that *Gaudentius* was in-'formed againſt as a Chriſtian, and immediately executed.' To give this the more plauſible appearance, by the emperor *Veſpaſian* they do not mean *Flavius* or *Titus*, but the bloody *Domitian*. This interpretation neither aſcertains the import of the words, nor rectifies the wretched conſtruction and orthography. I think it might be connected thus, and more agreeable to ſyntax, &c. *Sic præmia ſervas, Veſpaſiane dire? ubi civitas quam promiſiſti? gloriæ tuæ auctori, ſcilicet Architecto, premiatus es morte? O Gaudenti, lætare. Promiſit quidem iſte Imperator: at Chriſtus omnia tibi dat, qui aliud paravit theatrum in cælo. Quod igitur Imperator non præſtitit, excellentiùs largietur Chriſtus.* 'Are theſe thy 'rewards, cruel *Veſpaſian?* Is death the recompence thou beſtoweſt on 'the architect, the author of thy glory? *Gaudentius* rejoice! That em-'peror indeed promiſed thee great things, but Chriſt, who has pre-'pared for thee a manſion in heaven, will give thee greater; and 'therefore what the emperor did not perform, Chriſt will abundantly 'make up to thee.'

Subterraneous chapels.

Oppoſite to this inſcription is a monument to the memory of *Peter Beretini*, a nobleman of *Cortona*, who was both a painter and architect. Beſides ſeveral charitable benefactions, he conſtituted this church his heir. In one of the ſubterraneous chapels are fourteen fine marble pillars, ſome of which were found in the ruins of the ancient temple of *Mars*. The alabaſter *baſſo-relievo* at the altar, repreſenting the Trinity, is the work of *Alexander Albani*. Near the wall, are four white marble ſtatues of the ſaints *Theodora*, *Dorothea*, *Euphemia*, and *Sabina*. In the great chapel contiguous to this laſt, are ſome fine pieces of ſculpture, and ſome purple pillars, ſtreaked with white, of *Breggiolato Orientale*. The jaſper

ſhrine

ſhrine of St. *Martina* under the altar is of a deep red. The *ciborio*, or tabernacle on the altar has two excellent *baſſo-relievo's* of oriental alabaſter, by *Coſmo Fancelli*, and on one ſide a piece of amethyſt a ſpan long, and four inches broad. In another chapel on the right, is an old *Grecian* picture of the virgin *Mary*, very much damaged. Under the altar is an urn or *ſarcophagus* of fine black and white *Sicilian* alabaſter.

This church being dedicated to St. *Luke*, was, I ſuppoſe, what induced the painters to build their academy, where they meet weekly, adjoining to it. This is a place which foreigners ſhould by no means omit ſeeing. In the firſt room are ſeveral good pieces of ſculpture, ſome in *pietra cotta*, or a fine ſort of burnt clay. Among the pictures in the other rooms, the principal are a *carton*, by the *Marcheſe Patrici*, of the maſſacre of the Innocents; a woman with a dove on her hand in miniature, by *Roſalba*, valued at a hundred piſtoles; St. *Jerom*, by *Carlo Maratti*, and St. *Magdalen*, by *Perugini*. On the wall hung the rules or laws of the academy; by one of which it is orderd, that no member be admitted who is under thirty years of age. In the upper apartment, or the ſchool, are the pictures of celebrated painters; here is alſo a ſtatue of *Venus*, in an attitude very much like that of the *Venus de Medicis*, but with the golden apple in her hand. Here is likewiſe ſhewn *Raphael d' Urbino*'s ſkull, with the ſame verſes under it as are on his monument at the *Rotonda*. *Academy of Painters.*

In St. *Mark*'s church is to be ſeen an old papal chair, which is not at all like thoſe chairs ſhewn in the *Lateran*. The ſculpture on cardinal *Vidmann*'s monument is by *Coſmo Fancelli*; and the fine tomb of cardinal *Bragadino*, where the *ſarcophagus* is made of a ſingle piece of touch-ſtone, is the work of *Raggi*. Here are two other monuments worth obſerving, namely, thoſe of cardinal *de Priolis*, and of *Franciſco Erizzo*, a young *Venetian*, who died at *Rome* in the year 1700. *St. Mark's church. Papal chair.*

S. Maria degl' Angeli alle terme Diocleziane takes up a part of the ground on which *Diocleſian* built his baths; which were of ſuch an extent, that, according to *Olympiodor*, three thouſand two hundred perſons might bathe themſelves there at the ſame time without ſeeing each other. Theſe baths, with all their ſtupendous ornaments, were finiſhed in ſeven years; forty thouſand Chriſtian ſlaves being employed in this work as labourers. Some of the remains of theſe vaſt ſtructures are to be ſeen in this church, *viz.* eight pillars of very extraordinary dimenſions, yet made of ſo many ſingle blocks of oriental granate; three men can ſcarce fathom them, and their height ſeems to be about four-and-twenty feet. They are not exactly alike, either in thickneſs or height; and as to the laſt circumſtance, the longeſt are now placed deeper in the earth, that the *S. Maria degl' Angeli alle Terme Diocleziane.*

the ſeveral architraves may correſpond, which ſymetry was doubtleſs conſulted in *Dioclefian*'s time; and it is not improbable that theſe pillars were brought from other buildings of different kinds for the additional ornament and magnificence of theſe baths.

Beſides a multitude of vaſt columns which have been removed from hence and uſed in other edifices, eight other pillars have been interſperſed in thoſe parts of the church, which are not yet repaired. The front of this church conſiſts of the remains of the ancient baths, and ſome of the back part towards the altar is an elegant modern building, in the form of a *Greek* croſs, deſigned by *Michael Angelo*. The ornaments of this church are continually increaſing; ſome of the beſt originals in St. *Peter*'s, after their place is filled by an imitation in moſaic-work, being brought here: among many others, here is the original piece of the death of *Sapphira*, an exact moſaic copy occupying its place in St. *Peter*'s church. The high altar, and the wall adjoining, together with the baluſtrade, are of fine red and white marble. In ſome parts of the church are admirable perſpective pieces on canvaſs, to ſupply the deficiency of the number of pillars and altars. Pope *Pius* IV. lies here in a ſtately tomb; but the epitaph is nothing extraordinary. On that of cardinal *Coſenza* are the following lines:

Corpus humo tegitur,
Fama per ora volat,
Spiritus aſtra tenet.

'His body lies in the earth, his fame flies through the world, his ſoul 'ſoars above the ſtars.'

On *Salvator Roſa*, the celebrated *Neapolitan* painter's monument is this inſcription:

Salvator Roſa's *epitaph.*

D. O. M.
Salvatorem Roſam, Neapolitanum,
Pictorum ſui temporis
Nulli ſecundum,
Poëtarum omnium temporum
Principibus parem,
Auguſtus filius
Hic mœrens compoſuit.
Sexagenario minor obiit
Anno Salutis MDCLXXIII.
Idibus Martii.

'To

'To God the greateſt and beſt of Beings.
'*Salvator Roſa*, a native of *Naples*, inferior to no painter of his age,
'and equal to the beſt poets of all ages, was depoſited here by his af-
'flicted ſon *Auguſtus*. He died in the fifty-ninth year of his age, on
'the 15th day of *March*, 1673.'

Oppoſite to this is a fine monument, in memory of *Carlo Maratti*, with a large porphyry urn, in which his bowels are depoſited. The inſcription is as follows, and ſhews that great geniuſes are not always ſufficiently guarded againſt the vanity of ſelf-love:

Corlo Maratti's *epitaph.*

D. O. M.
Carolus Maratti Pictor
Non procul a Lauretana domo
Camerani natus,
Romæ inſtitutus, & in Capitolinis ædibus
Apoſtolico adſtante ſenatu
Clementis XI. P. M.
Bonarum artium reſtitutoris
Munificentiâ
Creatus Eques.
Ut ſuam in Virginem pietatem
Ab ipſo natali ſolo cum vita hauſtam
Ac innumeris expreſſam tabulis,
Quæ glorioſum ei cognomentum
Comparârunt,
Mortali quoque ſarcinâ depoſitâ
confirmaret,
In hoc templo eidem Angelorum Reginæ ſacro
Monumentum ſibi vivens poſuit
Anno MDCCIV.

'To God the greateſt and beſt of Beings.
'*Carlo Maratti*, a painter, born at *Camerino*, near the ſacred houſe of
'*Loretto*, educated at *Rome*, and by favour of his holineſs pope *Cle-*
'*ment* XI. the reſtorer of the fine arts, created a knight at the Capitol;
'the whole apoſtolical ſenate aſſiſting at the ceremony, in confirma-
'tion of the reverential regard to the virgin *Mary*, which he imbibed
'in his infancy from his native ſoil, expreſſed by innumerable pieces of
'painting that procured him a very honourable ſurname *, and con-

* *Maratti* from *Maria*, I ſuppoſe.

'firmed by cauſing his remains to be depoſited in this church, ſacred 'to the queen of angels, has in his life-time erected this monument to 'himſelf, in the year 1704.'

This monument is ſaid to have coſt ſixteen hundred *Roman ſcudi*, or crowns. *Carlo Maratti* was famous for his painting, and for having a very beautiful daughter; which gave occaſion to *Paſquin* to animadvert on *Clement* the eleventh's frequent viſits to this artiſt, obſerving that he went more for the ſake of his daughter than of the paintings. This pope is farther charged with being too intimate with his ſiſter-in-law.

tian On the pavement of this church *Clement* XI. cauſed a meridian line of black marble within a white border to be drawn, with the ſigns of the Zodiac, *&c.* which was executed under the direction of *Bianchini*; the ray of the ſun, when it comes to the meridian, falls on it through a ſmall hole in a window.

This church belongs to the *Carthuſians*, who have a fine ſpacious convent adjoining to it.

ia dell' *S. Maria dell' Anima*, with the hoſpital near it, belongs to the *Germans*, where a great number of perſons of that nation are buried. Here is a ſuperb monument erected to the memory of pope *Adrian* V. with the following inſcription:

Hadriano VI. Pont. Max. ex Trajecto inſigni infer. Germ. Urbe,
Qui dum rerum humanarum maxime averſatur ſplendorem,
Ultrò a Proceribus ob incomparabilem ſacrar. diſciplin. ſcientiam
Ac prope divinam caſtiſſimi animi moderationem,
Carolo V. Cæſ. Aug. Præceptor, Eccleſ. Dertuſenſi Antiſtes,
Sacri Senatûs Patribus Collega, Hiſpaniarum Regnis Præſes,
Reipublicæ denique Chriſt. divinitus Pontif. abſens adſcitus,
Vix. ann. LXIII. Men. VI. D. XIII.
Deceſſit XVIII. KL. Oct. an. a partu Virg. MDXXIII. Pont. ſui anno II.
Wilhelmus Enckenvoirt illius benignitate & auſpiciis T. T. S.
Et Pauli Preſb. Card. Dertuſen. faciendum cur.
Pro dolor! quantum refert in quæ tempora
Vel Optimi cujuſque virtus incidat.

'In memory of pope *Adrian* VI. born at *Utrecht*, a famous city in 'Lower Germany, who, though averſe to all human ſplendor and great-'neſs, was, for his incomparable knowledge, his purity, and almoſt di-'vine moderation, made preceptor to the emperor *Charles* V. biſhop of 'Dertuſe, cardinal and governor of the *Spaniſh* dominions in the *Low* 'Countries, and laſtly, in his abſence, he was raiſed to the papal dignity.

'He lived ſixty-three years, ſix months and thirteen days, and died on 'the 14th day of *September*, 1523, and in the ſecond year of his ponti-'ficate,' &c.

Adrian VI. there is reaſon to believe, was a very worthy man in other reſpects, but had a ſtrange averſion to polite literature and the fine arts, as painting, ſculpture, &c. This we may imagine did not endear him to the *Italians*; accordingly he was lampooned by *Sannazarius*, *Pierius Valerianus* and others. By the former are theſe lines: *Pope* Adrian's *character.*

Claſſe viriſque potens, domitoque Oriente ſuperbus
Barbarus in Latias dux quatit arma domos;
In Vaticano noſter latet, hunc tamen alto.
Chriſte, vides cœlo, (Proh dolor!) & pateris.

'A fierce barbarian, elate with the conqueſt of the eaſt, threatens 'Italy with fleets and armies, whilſt our barbarian ſhuts himſelf up in the 'Vatican: Thou beholdeſt him, O Chriſt, from thy celeſtial glory, and 'ſuffereſt him to prolong his inglorious reign!'

In this church are alſo buried the cardinals *Sluſius* and *Andrew* of *Auſtria*, *Charles Frederick*, duke of *Cleve*, *Enckenvoirt* a *Fleming*, the only cardinal made by *Adrian* VI. and *Luke Holſtein*.

The *Periſtylium* or portico before the entrance of this church has been well imitated at *London*, in that of the new church in the *Strand*, as that of the *Rotonda*, is in the beautiful portico of St. *Martin*'s church, in the ſame city.

The church of *S. Maria Ara Cœli* ſtands on an eminence near the capitol; the aſcent to it is by a hundred and twenty white marble ſteps, all about twenty feet in breadth and of one piece; theſe ſteps are ſaid to have been brought from the ancient temple of *Quirinus*. On the left hand of the acclivity is the tomb of *Terence* the dramatic poet, brought hither from his garden in the *Via Appia*. This church is diſtinguiſhed by the appellation of *Ara celi*, or altar of heaven, from the altar ſuppoſed to have been built by the emperor *Auguſtus* to *the firſt-born ſon of God*, in the temple of *Jupiter Feretrius*, to which he is ſaid to have been prompted, both by the oracle of *Delphos*, declaring, that a new-born *Hebrew* boy had ſilenced him for ever, and by the prophecies in the books of the *Sibyls*. Theſe ſuppoſitions, however, have been over and over proved to be groundleſs fables; for, is it not ridiculous to imagine that greater and more explicit revelations of the incarnation and other myſteries of Chriſtianity, ſhould be made to thoſe old pagan prieſteſſes, than to *Iſaiah*, or S. Maria Ara Cœli.

any other prophet among God's choſen people, who were divinely inſpired. In the fourth and the following centuries, ſome Chriſtians, with more zeal than prudence, thought there was no harm in making uſe of pious frauds, and combatting the heathens at their own weapons, which otherwiſe were accounted weak and frivolous. If the heathens at firſt produced and forged all kinds of oracles and *Sibyline* prophecies in ſupport of the divine origin of their mythology, the Chriſtians were not long behind-hand with them; for they forged ſuch a number of *Acroſtics*, *Sibyline* oracles and predictions, that from them might be formed a compleat ſyſtem of the Chriſtian doctrine then in vogue. But the Chriſtians in this abſurd method of vindicating the truth of their religion, handled their arms ſo aukwardly, that theſe arguments ſoon loſt all credit, and drew upon themſelves the ridiculous name of *Sibyliſts*. See *Origin. contra Celſum, lib.* 5.

Pious frauds of ſome Chriſtians.

Why Chriſtians are called Sibyllits.

Ara primogeniti Dei.

In the mean time this altar to *the firſt begotten Son of God*, is ſhewed near the choir, but with many additional decorations, particularly a moſaic work, and four porphyry pillars. In this church are alſo twenty pillars of granate marble, and one of them inſcribed with theſe words: *A Cubiculo Auguſtorum.* 'From the bed-chamber of the emperors.'

St. Helena's *tomb.*

The high altar is ſurrounded with eight pillars of alabaſter, and under it, within a ſhrine of porphyry, lie the remains of *St. Helena*, mother of *Conſtantine the Great.*

Picture of the virgin Mary *by St.* Luke.

The picture of the virgin *Mary*, at the altar, is pretended to be done by St. *Luke*; but behind it is a much better piece, by *Raphael*, of the Holy Family.

An angel's foot-ſteps.

On a ſtone, in this church, is ſhewn the pretended impreſſions of an angel's feet, who is ſaid to have appeared to *Gregory the Great:* The adjoining convent, which affords a glorious proſpect of the whole city, belongs to the *Franciſcans.*

S. Maria dei Cappuccini.

S. Maria della SS. Concezione de' Frati Capuccini, deſerves to be ſeen only for its fine pictures; among which is a very celebrated piece of the battle betwixt *Michael* the arch-angel and the *Dragon*, by *Guido Rheni*; who, however, is cenſured for indulging a pique ſo far as to paint cardinal *Pamfilio*, who was afterwards Pope, to repreſent the devil. The arch-angel is finely done, though ſome think that his air of mildneſs and benignity would have been better adapted to a picture of the annunciation. Here is alſo an admired piece of *Domenichino*, repreſenting *St. Jerom* receiving the euchariſt juſt before his death.

Monuments.

The monument of cardinal *Barberini* has only this ſhort inſcription:

Hic

Hic jacet Pulvis,
Cinis, Nihil.

'Here lies duſt, aſhes, a meer nothing.'

And on that of prince *Alex. Sobieſky*, who died at *Rome* in 1714, are theſe words:

Vermis in vita,
Pulvis in morte.

'A worm when living, duſt when dead.'

St. Maria Egizziaca.] *S. Maria Egizziaca*, ſuppoſed to have been formerly the temple of *Fortuna Virilis*, belongs to thoſe *Armenians* and *Greeks*, who, having ſubmitted to the papal authority, are allowed the public exerciſe of their religion; ſo that in the diſpute betwixt the proteſtants and the ſee of *Rome*, no true information is to be expected from them; and even their own countrymen, in the *Eaſt*, look upon them as a kind of ſchiſmatics. This church has nothing remarkable, but a little chapel, ſaid to be exactly of the ſame dimenſions and figure with Chriſt's ſepulchre at *Jeruſalem*.

Pontius Pilate's houſe. Not far from hence is an old brick building, which paſſes for *Pontius Pilate*'s houſe.

S. Maria in Coſmedin. In this part of the city, is alſo the church of *S. Maria in Coſmedin* or *Scuola Greca*, which was antiently the temple of *Pudicitia*; after that St. *Auguſtin* taught *Greek* here, and his chair is ſtill kept behind the altar, as a literary relique. The name *Coſmedin* is a corruption from the *Greek* κοσμεω, denoting its ornaments. The pillars of this church are ſmall and ſhort, but the pavement is a very beautiful inlaid work of pieces of various kinds of marble. The altar conſiſts moſtly of ancient moſaic work, and the pulpit is adorned with porphyry. On the left hand, near the entrance of the church is a veſſel which formerly ſerved for receiving the blood of the martyrs; at preſent it is a baptiſmal font, and has a cover of gilt braſs finely wrought. It is made of one piece of white alabaſter, with curious *baſſo-relievo's* of flowers, &c. and was found in *Domitian*'s garden.

Oraculum ſi bocca della Verità. In the portico before the church is a mill-ſtone with five holes in it, which may indeed, to a ſtrong fancy, repreſent two eyes, a noſe, mouth, &c. This ſome have given out to be an antient oracle, and called it *Bocca della verità*, *i. e.* 'The mouth of truth.' It is farther ſaid, that upon taking an oath of any great importance, the party ſwearing was obliged

to put his hand into that hole that repreſents the mouth, which, in a caſe of perjury, violently cloſed itſelf: and over the ſtone on the wall, is a long detail of this abſurdity. And equally well grounded is the opinion of ſome who have reported, that even at preſent the women at *Rome* put their hands into this mouth to ſatisfy any ſuſpicions their huſbands might entertain of their fidelity; but the *Italians* have not ſo much candor as to be ſatisfied with ſuch a proof. Others will have it to be the *Ara Maxima*, ſuppoſed to have been erected by *Hercules*. In ſhort, there was a great variety of opinions about it, till the abſurdity of them all appeared by a diſcovery, that the holes in this ſtone ſerved only for a free paſſage of the water into the *Cloaca* or ſewer, over which theſe ſtones were laid; there being ſuch a ſtone ſtill actually to be ſeen for ſuch a purpoſe in the papal ſecretary of ſtate's office.

What it properly is.

Ancient weights.

At the church door are to be ſeen in the wall, two black ſtones, which ſerved for weights among the ancient *Romans*. It is ſaid, that the Pagans uſed to hang them to the arms or feet of the Chriſtian martyrs at their execution, in order to increaſe their ſufferings.

St. Stephen.

Oppoſite to this church ſtands that of St. *Stephen*, anciently a temple of *Hercules*, or of the *Sun*. This large area for a long time lay waſte and covered with rubbiſh, till *Clement* XI. cauſed it to be cleaned, adding an elegant fountain in the center. Indeed, ſo many traces of the injuries of time, *&c.* ſtrike the eye from all ſides hereabouts, that a perſon can ſcarce conceive himſelf to be in an inhabited city.

S. Maria del' Horto.

S. Maria del' Horto is embelliſhed with fine paintings and gildings. Near the high altar are ſome pieces in *freſco*, which, together with the wall on which they are painted, were brought hither from St. *Peter*'s, where were placed copies of them in moſaic work. It ſeems difficult to apprehend how a painting on plaſter ſhould be removed from one place to another; but the eſteem for ancient pieces, which in time came to ſuffer by the weather, was ſo great, that after many trials, at laſt a method was found of removing pieces painted in *freſco*. They firſt cover the painting with linen, to ſecure it from the duſt, and then a caſe of boards is ſcrewed on both ſides; after this the wall, let it be of what dimenſions it will, is ſawed through without any cracks or flaws. If the wall be too thick for this operation, part of the thickneſs is taken off carefully on the other ſide.

The manner of moving freſco pieces.

S. Maria Liberatrice.

S. Maria Liberatrice, or *liberà nos a peſte*, has given riſe to ſeveral ridiculous fables, *viz.* that it was formerly the haunt of a huge dragon, which, on the firſt day of every month, the veſtal virgins uſed to preſent with cakes. After the introducing of Chriſtianity, theſe offerings ceaſing, the dragon, in reſentment, by its breath, cauſed a peſtilence, which daily ſwept away above three hundred perſons. The Chriſtians were reviled as the cauſe of this

this calamity; but St. *Sylveſter* made it appear, that among all thoſe who had died by the contagion, there was not one Chriſtian; adding, that there could not be a plainer proof of their innocence: And to inforce his argument, the holy men, as the ſtory goes, went to the dragon's haunt, and with a ſeal, on which a croſs was engraven, put an end to this fatal rage of the dragon, by ſealing up the den, and by his prayers, reſtored to life thoſe heathens who had ventured to accompany him, and were overcome. Though this ſtory may meet with little credit, a large account of it is to be read on the wall. This church is not far from the ſpot where *Curtius* is ſaid to have leaped into the abyſs, ſo that one fabulous ſtory may have produced the other. There is alſo on the wall an inſcription, ſignifying, that *Conſtantine the Great* was baptized in this church.

S. Maria Maggiore.

S. Maria Maggiore is deſcribed at large, with copper-plates, by *Paolo de Angelis*, in a work printed at *Rome*, in a large folio, 1621. It is called *Maria Maggiore* by way of eminence, it being the moſt remarkable of all the churches in *Rome*, which are dedicated to the virgin *Mary*. The length of it is a hundred and twenty-two, and the breadth forty-nine common paces. It has a fine portico of antique pillars on one ſide, two of which in the centre are of porphyry. Here is alſo an old ſtone coffin, which, by its *baſſo relievo*, repreſenting Chriſt's nativity, appears to have belonged to a Chriſtian. The pavement of this church is an inlaid work of marble, repreſenting variety of things, and what is ſomething extraordinary in this ſort of work, human figures. The roof is painted blue and enriched with gilding. Here are alſo forty grand pillars, beſides others of a ſmaller kind.

Monuments.

On the left hand, at entring the church, is the ſuperb monument of cardinal *Toledo* of *Cordova*, and on the right is that of *Clement Merlini*; further on is a celebrated picture by *Gieronimo Mutiani*, repreſenting *Lazarus* riſing from his grave; and a little further is the tomb of the artiſt himſelf, who died in 1660. In the *Patrizzi* chapel lies the firſt founder of this church in a porphyry ſhrine. In the veſtry adjoining, beſides other good pieces of painting and ſculpture, is a marble monument, by *Bernini*, of *Anthony Nigrita*, ambaſſador from the king of *Congo*. On the left hand ſtands a braſs ſtatue of *Paul* V. on a marble pedeſtal, by *Paolo Sanquirico* a *Parmeſan*; and oppoſite to it that of *Philip* IV. of *Spain*, in acknowledgment of a benefaction of four thouſand ducats a year, payable to this church out of the *Neapolitan* revenues. On the altar is an admirable piece of ſculpture by *Bernini*, of the aſſumption of the virgin *Mary*.

Chapel of Sixtus V.

The next in order is the magnificent chapel *dell' Auguſtiſſimo Sagramento*, or the moſt holy ſacrament, where, on the arch before the entrance,

trance, are painted the four evangeliſts by *Andrea d'Ancona* and *Ferdinando d'Orvieto*. This chapel was built by *Sixtus* V. whoſe monument by *Fontana* is worth ſeeing. Some of the pillars are of a very fine green marble; and the ſtatue of the Pope was executed by *Lombardo*, the *baſſo-relievo's* repreſenting *Charity* and *Juſtice* by *Fiammingo*, the coronation of the Pope by *Antonio Valſoldo*, and the other images of St. *Francis*, St. *Anthony*, &c. by eminent hands, and all are of marble.

His tomb.

That of Sixtus V.

Oppoſite to this is that noble monument erected by *Sixtus* V. to his beneſactor *Pius* V. where the ſkill of the ſculptors have admirably ſeconded *Sixtus's* gratitude. The white marble ſtatue of *Pius* is by *Leonardo Sarzana*, and under it lies his corpſe in a ſhrine of gilt braſs. I ſhall not particularly ſpecify the many exquiſite paintings and variety of reliques to be ſeen in this chapel..

Capella della S.S. annunciata.

The next chapel, is that of the annunciation, in which is to be ſeen a beautiful marble monument of cardinal *Conſalvo*, with ſome moſaic figures by *Turrica*.

Before the *tribuna* or gallery in the church, ſtand two old tabernacles of an uncommon height; in one of which is kept, as they pretend, Chriſt's cradle, within a ſilver caſe ſet with jewels, being the gift of *Philip* V. of *Spain*. A *tribuna* is properly a civil edifice, being probably the place where the ancient tribunals or courts of juſtice were held; and not a few ſuch edifices were, without any great alteration, converted into churches.

Meaning of the word Tribuna.

Monument of Nicholas IV.

On one ſide of the *tribuna* is the monument of pope *Nicholas* IV. The architecture is by *Fontana*, and the ſculpture by *Sarzana*; and the two images near the Pope are *Faith* and *Prudence*. Oppoſite to this, and on the right, from the entrance of the church, is that of *Clement* IX. of which *Rinaldi* was the architect, the Pope's image is by *Domenico Guidi*, that of *Faith* by *Fancelli*, and *Charity* by *Ferrata*. Near the high altar is a very remarkable pillar of black and white marble. The canopy over it is ſupported by four porphyry pillars. The *tribuna* is all over decorated with picturesque moſaic by *Turrita*. On the other ſide of the church, towards the main entrance, is the incomparable chapel of *Paul* V. facing that of *Sixtus* V. which for ſculpture and marble decorations, the walls being covered with them, has not its equal in all *Rome*. The two papal tombs here, like thoſe in *Sixtus's* chapel, are adorned with pillars of green marble. *Paul* V. is on his knees, and was done by *Scilla*, the *baſſo relievo* by *Carlo Maderno*,, the coronation of the Pope by *Hypolito Butio*, the image on the right hand by *Valſoldo*, that on the left hand by *Franciſco Stati*, and the two others, St. *Baſil* and *David* with *Goliah's* head, are the exquiſite workmanſhip of *Nicholas Cordier*. On the other ſide alſo is the beautiful tomb of *Clement* VIII. where

Of Clement IX.

Of Clement VIII.

where he is repreſented giving the benediction to the people. The ſtatue is by *Scilla*; *Malvicino*, *Mariani* and *Mochi* joined in the *baſſo-relievo's*; the coronation of the Pope was done by *Bernini*, and the other images by *Valſoldo* and *Butio*. The excellent ſtatues of St. *Bernard* and the high prieſt *Eleazar* in his *pontificalia*, with a cenſor in his hand, near this monument, is the work of *Cordier*. In this chapel are ſeveral fine pieces of painting by the moſt celebrated maſters, as *Guido Rheni*, *Lanfranco*, *Baglioni*, *Aſpicio*, *Malvicino*, &c.

At the altar are four fluted columns of oriental jaſper, with decorations of gilt braſs; the cornices, pedeſtals, and frizes are of agate and jaſper. In the center, between theſe four pillars, is the picture of the virgin *Mary*, with *Jeſus* ſitting on one of her arms, ſaid to be painted by St. *Luke*, in a frame of *Lapis Lazuli*; and over her head hangs a crown of gold enriched with jewels. On the front of the altar is a *baſſo-relievo* of gilt bronze, repreſenting pope *Liberius* drawing a plan of this church in the ſnow, according to that ſhewn him in a viſion. The whole chapel, with all its ornaments, was deſigned by *Fleminio Pontio* a *Milaneſe*, and is ſaid to have coſt *Paul* V. above a million of *ſcudi* or crowns. The veſtry belonging to this chapel is prodigiouſly magnificent: among other valuable things here are, a ſilver crucifix of the height of *Paul* V. ſix ſilver chandeliers, ſeveral *Palliotta*, or coverings for the altar, of maſſy ſilver; the aſſumption of the virgin *Mary*, with thirteen apoſtles, (St. *Paul* being included in the number) each of them three feet and a half high, ſix obeliſks on which lights may be placed, and ſeveral other things all of ſilver. In this chapel are alſo to be ſeen a *Roſa d'Ora*, conſecrated by *Paul* V. which is not unlike a golden flower-pot, and ſeveral golden chalices, weighing three or four pounds, and ſet with emeralds, ſaphyrs, rubies, and diamonds. After we had ſatisfied our curioſity with viewing theſe ornaments, the eccleſiaſtic who attended us ſaid he would further ſhew us *una bella Galanteria*, or a pretty toy; this was a little altar quite covered with precious ſtones. Among theſe were a hyacinth of an extraordinary ſize, an *aqua Marina* as big as a wall-nut, and not at all inferior to that in the king of *Great Britain*'s crown; likewiſe two topazes of the ſame bigneſs.

Virgin Mary's picture by St. Luke.

After taking leave of this uſeleſs treaſure, we were conducted to the *Strozzi* chapel, where, as in that of the *Madonna* adjoining to it, are ſome good paintings. The next is the chapel belonging to the *Ceſi* family, in which are the monuments of two cardinals of that houſe, of *Pietra Paragona*, or touch-ſtone, with bronze buſtos. Here is likewiſe a fine monument of green, red, and yellow marble, erected to the memory of *Auguſtino Favoriti* by the baron *Furſtenberg* biſhop of *Munſter*; it was executed by *Carcani*, from a deſign of *Gimignani*'s.

Monuments.

There are ſeveral men of learning buried in this church; among whom is *Platina*, the author of the hiſtory of the Popes, who has the following epitaph:

Sixti IV. Pont Max. an VIII.
Stephano qui vixit an. XXVII. men. IX. d. 12.
Platina Fratri bene merito poſuit
Sibique ac Poſteris.
Quiſquis es, ſi pius, Platinam & ſuos ne vexes,
Anguſtè jacent, & ſoli volunt eſſe.

'To the memory of *Stephen Platina*, who was cut off after a ſhort 'life of only twenty-ſeven years, nine months and twelve days, and for 'himſelf and his deſcendants this monument was erected by his affec- 'tionate brother in the eighth year of the pontificate of *Sixtus* IV. If thou 'art not void of piety and humanity, offer no diſturbance to *Platina* and 'his relations. They take up but little room, and deſire to lie unmo- 'leſted.'

This church on account of the pretended relique of the holy manger is ſometimes called *S. Maria ad Præſepe*, and likewiſe *Liberiana*, from the Pope of that name.

Virgin Mary's *columns.*

On the other ſide of the area before the church of *S. Maria Maggiore* ſtands a fluted pillar of marble, gilt, erected by *Paul* V. and on it an image of the virgin *Mary* of gilt braſs, looking towards the church. This pillar was in that pope's time found among the ruins of a temple of *Peace* near *Titus*'s triumphal arch, and was removed hither by *Carlo Maderni*. One inſcription on the pedeſtal is as follows:

Platina.

Paulus Quintus Pont. Max.
Columnam veteris Magnificentiæ Monumentum,
Informi ſitu obductam neglectamque,
Ex immanibus Templi ruinis,
Quod Veſpaſianus Auguſtus acto de Judæis triumpho,
Et Reipublicæ ſtatu confirmato Paci dicaverat,
In hanc ſplendidiſſimam ſedem ad Eccleſiæ
Liberaniæ decorem augendum ſuo juſſu exportatam,
Et priſtino nitori reſtitutam Beatiſſimæ Virgini,
Ex cujus viſceribus Princeps veræ Pacis genitus eſt,
Donum dedit, æneamque ejus ſtatuam ejus faſtigio
Impoſuit anno D. MDCXIV. Pont. IX.

'This column, a noble monument of ancient grandeur, which had 'long lain covered with rubbiſh and neglected amidſt the vaſt ruins of a

'temple dedicated by the emperor *Veſpaſian* to *Peace*, when the *Jews* 'were conquered and the public tranquility eſtabliſhed, was, by order of 'our munificent ſovereign *Paul* V. removed to this conſpicuous ſitua- 'tion for the greater ornament of the *Liberian* church, who reſtored it 'to its former beauty and ſplendor, and dedicated it to the bleſſed vir- 'gin, from whoſe womb ſprung the Prince of true peace; he alſo 'erected a ſtatue of braſs to her on the top of this column in the year 'of Chriſt 1614, and in the ninth year of his pontificate.'

On the pedeſtal are two eagles and two dragons, which ſeem to ſupport the column. From this *piazza* or ſquare a ſtreet leads in a direct line to the *Lateran* church.

On the other ſide of the church of *S. Maria Maggiore*, towards *S. Pudentiana*, is an *Egyptian* obeliſk found at the entrance of the emperor *Auguſtus*'s tomb, which *Fontana* erected here by order of *Sixtus* V. Another obeliſk exactly reſembling this, lies in the ſame place where this lay, but broken into ſeveral pieces. The former is forty-two *Roman* feet high, excluſive of the baſe; on the four ſides of which are the following inſcriptions: Egyptian obeliſk.

Sixtus V. Pont. Max.
Obeliſcum
Ægypto advectum,
Auguſto
In ejus Mauſoleo
dicatum,
Everſum deinde &
in plures confractum
partes
In via ad Sanctum
Rochum jacentem,
in priſtinam faciem
reſtitutum,
Salutiferæ Cruci
felicius
hic erigi juſſit
An. D. MDLXXXXII. Pont. II.

2.

Chriſtus
Per invictam Crucem
Populo Pacem
præbeat,
qui
Auguſti Pace
In præſepe naſci
voluit.

3.

Chriſti Dei
In æternum viventis
Cunabula.
Lætiſſimè colo,
Qui mortui
Sepulchro Auguſti
triſtis
ſerviebam.

4.

Chriſtum Dominum,
Quem Auguſtus
de Virgine
naſciturum
vivens adoravit,
ſeque deinceps
Dominum
dici vetuit
Adoro.

On the firſt ſide.

'This obeliſk being brought from *Egypt*, and placed in the mauſoleum of *Auguſtus*, was thrown down, and broken into ſeveral pieces, and lay neglected in the way to St. *Roch*'s, till by order of pope *Sixtus* V. it was reſtored to its former beauty, and under better auſpices, erected in honour of the croſs which procured our ſalvation, in the year of our Lord 1592, and the ſecond of his pontificate.'

On the ſecond ſide.

'May Chriſt, who, in the time of univerſal peace under the emperor *Auguſtus*, condeſcended to be born in a manger, give peace to his people by his invincible croſs!'

On the third ſide.

'Once I ſtood with mournful regret an ornament of the tomb of the dead emperor *Auguſtus*; but now rejoice to be a memorial of the birth of Chriſt the ever-living God.'

On the fourth ſide.

'Chriſt our Lord, whom *Auguſtus* when alive adored (as he was foretold to be the offſpring of a virgin) and would no longer be ſtiled lord, is he whom I adore.'

Whether the birth of our Saviour from a virgin and his divinity were acknowledged by Auguſtus.

The laſt inſcription reſts upon ſome paſſages of hiſtory, which, according to ſome, contribute to ſtrengthen our faith, and increaſe our devotion; but theſe paſſages in reality have never been proved to be genuine. Beſides, Chriſtianity is ſo amiable in its native charms, that it ſtands in no need of pious frauds and fictitious ornaments; and to urge ſuch proofs, is one of the greateſt injuries which can be done to the Chriſtian religion.

S. Maria ſopra Minerva.

S. Maria ſopra Minerva is ſo called from a temple of *Minerva* built here by *Pompey the Great*. After it had fallen to decay, ſome *Benedictine* nuns *, who, in the year 750, had been drove out of *Greece* before *Leo Iſaurus*, were ſettled on this ſpot; but afterwards it fell to the *Dominicans*, who continue in poſſeſſion of it. This church is full of fine paintings, and has ſeveral beautiful chapels, among which, that of the *Aldobrandini* family is moſt remarkable for ſtatues and monuments. Adjoining to it is the *Capella della Annunziata*, in which is to be ſeen the tomb of *Urban* VII. with his ſtatue by *Ambroſio Malvicino*. In the *Strozzi* chapel are two fine braſs angels on *Ambroſio Strozzi*'s monument, by *Landi*. Not far from the high altar is a piece repreſenting Chriſt car-

Statue of Chriſt.

* At preſent their habitation is at the church of *S. Maria in Campo Marzo*. The camels which brought their reliques ſtopping here, could not be made to go a ſtep further. I wonder this church has not been called *Scoſſa Cameli*, as that of *Giacomo* is called *Scoſſa Cavalli*, from a ſimilar pretended miracle.

rying his croſs, as big as life, of white marble. One of the feet, which is covered with gilt bronze, is often devoutly kiſſed by the populace, and the ſtatue is highly valued, being the work of *Michael Angelo.*

In the choir of this church are the noble monuments of *Leo* X. and *Clement* VII. The ſtatue of the former is by *Raphael da Monte Lupo*, and that of *Clement* by *Giov. Baccio Figio*; but the other ornaments of both tombs are by *Bandinelli.* In another part of the church is *Paul* the fourth's tomb, by the two *Caſſignola*'s; and that of cardinal *Pimentel* by *Bernini.* The beautiful ſtatues at the monument of cardinal *Bonelli* are the work of *Hercules Ferrata.* *Monuments of Popes.*

About thirty years ago a prelate was for building, near the veſtry, a chapel in honour of St. *Dominic*; but being required to diſcharge his architect, whoſe work was thought unworthy of ſuch a place, he gave over his deſign, when only eight black and white marble pillars had been ſet up: however, it was not long before *Benedict* XIII. zealous for the honour of his order, had the chapel finiſhed, and in a ſuperb manner. In the *Capella del Roſario* is a fine marble groupe of the virgin *Mary*, the child *Jeſus*, and *John the Baptiſt.* Cloſe to a pillar on the other ſide of the church is a tomb of the beatified *Maria Raggi*, by *Bernini*, with her buſto in bronze; and on the veſtry altar is a fine crucifix, by *Andrea Sacchi.* The following epitaph on *Francis Neri*'s tomb is, what can be ſaid of very few: *St.* Dominic's *chapel.*

Qui nunquam in curis conſumſit inanibus ævum
Franciſcus Nerus clauditur hoc tumulo.

'In this tomb lies *Francis Neri*, who never waſted his time in frivo-
'lous cares.'

Cardinal *Cajetan*, a *Dominican*, from a principle of humility, directed that he ſhould not be buried in the church, but near the ſteps at the entrance of it.

The convent library, which conſiſts of above fifty thouſand volumes, is very well worth ſeeing. The length of it is a hundred common paces, and the breadth twenty-ſix; Thurſdays and Holidays excepted, it is open every day from eight to eleven, and from two to five. Cardinal *Gieronimo Caſanata*, a *Neapolitan*, left a conſiderable legacy for the increaſe of this library, in acknowledgment of which, a ſtatue of him in marble, by *Le Gros*, is placed at one end of this gallery. *Valuable library.*

Before the entrance of the library are ſeveral flattering inſcriptions, in honour of *Clement* XI. *Innocent* XII. and cardinal *Caſanata*, as the moſt conſiderable benefactors: but I ſhall here only inſert that on *Clement* XI. *Inſcriptions in honour of benefactors.*

and the rather as his preſence is therein ſtiled *Vicaria numinis majeſtas* 'The vicarious majeſty of the deity.'

Clementi XI. Pont. Max.
Chriſtianæ ac literariæ Reipubl.
Principi,
Quod hanc ſtudiorum altricem domum
excelſo animo complexus,
Nova Bibliothecæ Caſanatenſi decora
indulſerit;
Codices ſeu prelo excuſos,
Seu exaratos manu,
Compoſita in raptores execratione,
Sartos tectoſque præſtiterit;
Pravæ ſectæ ac vetitæ lectionis libros
Servari permiſerit,
Hoc ſanctioris ſapientiæ delubrum
Vicariâ Numinis Majeſtate
Non ſemel impleverit.
Præd. Ordo æternùm devinctus
Poſuit Anno MDCCX.

'To pope *Clement* XI. the ſovereign of the Chriſtian world, and of 'the republic of letters, who from his innate generoſity, taking this 'ſeminary of learning under his protection, honoured the *Caſanatan* 'library with additional ornaments; reſtored the ſtolen or lacerated 'books and manuſcripts, and pronounced ſentence of excommunica- 'tion againſt thoſe who ſhould ſteal or tear them for the future; per- 'mitted heretical and forbidden books to be preſerved here; and ho- 'noured this temple, ſacred to wiſdom and virtue, more than once 'with his preſence, the vicarious majeſty of the Deity, the order of '*Predicants*, from a grateful ſenſe of their infinite obligation, erected 'this memorial in the year 1710.'

In this convent are ſome good paintings to be ſeen. Here are conſtantly maintained a hundred and fifty monks, excluſive of foreigners belonging to the order. The building is ſix ſtories high; but ſome of them are very low, which occaſions this ſpacious edifice to make but a mean appearance.

Inquiſition at Rome. Here the formidable court of Inquiſition, which is deteſted by the ſenſible part of the *Roman*-Catholics, is held every *Wedneſday*; the General of the *Dominican* order always preſiding there next to the biſhops.

Three

Three congregations of the holy, or rather infernal office, ſit every week; the firſt at the palace of the inquiſition, the ſecond at the convent *alla Minerva*, where the proceſſes are digeſted into order to be laid before his Holineſs at the third congregation, which is held at the palace where the pope reſides. The number of cardinal-inquiſitors is not fixed; but there are generally twelve or more, and theſe are aſſiſted by ſeveral divines and officers. However the *Italians* know better than to intruſt this tribunal with ſuch an enormous power as is exerciſed with ſuch arbitrary rigour and cruelty in *Spain* and *Portugal*.

Singular inſtance of mildneſs.

They abate much of their ſtrictneſs towards foreigners in particular, or any perſons belonging to cardinals and foreign miniſters. The marquis *de Monteleone*, when he was ambaſſador from *Spain* at the *Hague*, told baron *Forſtner*, that while a nephew of cardinal *Imperiali* was playing at a public billiard-table (if I miſtake not at *Genoa*) one of the company was reading a long article in the news-paper about the pope; the young gentleman happened to miſs his antagoniſt's ball, and in the heat of the play one is always for laying the blame on another, he ſaid, in a pet, *Avec vôtre foutû Pape vous me faites perdre le jeu*; 'You 'made me loſe the game with your fooliſh Pope.' It was not long before it reached the ears of the inquiſitors; but the offender being related to a cardinal with whom it was not prudent to quarrel, an account of the affair was communicated to his eminence, who had it huſhed up. Some time after, he ſent for his nephew; and having expreſſed himſelf entirely ſatisfied with his conduct, bid him recollect whether he had any enemies about him, and whether he had not ſpoken too freely of the emperor, or of the king of *France?* Theſe and other queſtions being anſwered in the negative, the cardinal proceeded to aſk him, if he had not been wanting in a due regard to the Pope himſelf? Upon this, the ſlip of his tongue at *Genoa* immediately occurred to him, and he replied, He never had; except that once in the heat of play, ſomething diſreſpectful might have eſcaped him. Hereupon the cardinal cloſed the expoſtulation with this advice: 'You may *think* what you 'will of the Pope; but it is neither neceſſary nor prudent always to 'ſpeak your mind.' I mention this ſtory as a caution to others.

Palace of the inquiſition.

The palace of the inquiſition, together with the priſon for the unhappy objects of its diſpleaſure, is in another part of the city, not far from St. *Peter*'s. As for what paſſes within this place, it is no leſs a ſecret at *Rome*, than the tranſactions in the ſeraglio are at *Conſtantinople*. There are boards placed before moſt of the windows, like thoſe in a great many nunneries, ſo that the light comes in only at the upper part.

Index purgatorius.

The bleſſing and curſing of printed books likewiſe depend chiefly on the *Dominicans*; the *Maeſtro del Sacro Palazzo*, without whoſe permiſſion no book is to be printed, nor read when prohibited, being of this order; as is alſo the ſecretary of the *Congregatione dell' Indice*, whoſe licence muſt be obtained for reading a prohibited book, even without the *Roman* territories. The council of *Trent* was the firſt which publiſhed an *Index librorum prohibitorum*, or a catalogue of prohibited books, and of the dangerous paſſages in books otherwiſe permitted to be read; and this is done from time to time by the *Congregatio Indicis*. With what deliberation and judgment this is done, appears from one inſtance, among ſeveral others, of an inquiſitor who, in a book written by *Naudæus*, expunged theſe words, *Virgo fata eſt*; i. e. 'Thus ſpoke the virgin;' with this addition, *Propoſitio hæretica; nam non datur fatum.* 'An heretical propoſition; there being no ſuch thing as fate.'

Ignorance of the cenſors of books.

Obeliſk near S. Maria ſopra Minerva.

Near the ruins of the ancient temple of *Minerva*, in the *Dominican* garden, was found a pyramid, embelliſhed with *Egyptian* hieroglyphics; but many of them are damaged. The height of it is twenty-three *Roman palmi*, or about ſixteen or ſeventeen feet. In 1667, this pyramid was ſet up, by order of pope *Alexander* VII. before the church of *S. Maria ſopra Minerva*; and *Bernini*, by a happy fancy, placed it on the back of an elephant, finely executed by himſelf. On the pedeſtal are theſe two inſcriptions:

I:
Veterem Obeliſcum
Palladis Ægyptiæ monumentum
E tellure erutum,
Et in Minervæ olim,
Nunc Deiparæ Genitricis
Foro erectum,
Divinæ Sapientiæ Alexander VII.
Dedicavit Anno Salutis
MDCLXVII.

'This obeliſk, an ancient monument of *Egyptian* ſkill, was by order 'of *Alexander* VII. removed from among the ruins, where it had lain 'buried; erected in the ſquare formerly called by the name of *Minerva*, 'but now of the virgin-mother of God; and dedicated to the divine 'wiſdom in the year of our redemption 1667.'

II. *Sa-*

II.

Sapientis Ægypti
Inſculptas Obeliſco figuras,
Ab Elephanto belluarum fortiſſima
geſtari quiſquis hic vides,
Documentum intellige
Robuſtæ mentis eſſe
Solidam ſapientiam ſuſtinere.

'Whoever thou art that beholdeſt this obeliſk, engraven with the 'emblems of *Egyptian* wiſdom, ſupported by an elephant, the ſtrongeſt 'of all animals, let it be a leſſon to thee, that a ſound and vigorous mind 'is the only baſis able to ſupport true wiſdom and ſolid learning.'

S. Maria de' Monti.

S. Maria de' Monti, called ſo, though it lies in a valley, from the *Eſquiline*, *Viminal*, and *Quirinal* hills with which it is ſurrounded, is a fine ſtructure, and particularly deſerves ſeeing, for its exquiſite paintings.

S. Maria in Navicella.

S. Maria in Navicella has ſome good paintings in *freſco*, by *Julio Romano* and *Perino del Vago*. It derives its name from a marble boat placed before the church, and ſaid to be a votive piece, as an acknowledgment for deliverance in a ſtorm. This church is generally kept ſhut, its neighbourhood being very thin of inhabitants.

S. Maria Nuova.

S. Maria Nuova is alſo called *S. Franceſca Romana*, that ſaint being buried here in a moſt ſplendid tomb of jaſper and other gems, and of which it is ſufficient to ſay that *Bernini* was the artiſt who made it. On the right-hand towards the altar are two blocks of marble, kept within an iron-work, and on them two cavities, which are pretended to be the impreſſions of St. *Peter*'s knees, as appears by this inſcription:

In queſte pietre poſe le ginochia S. Pietro, quando i Demonii port. Simon Mago per aria.

'On theſe ſtones St. *Peter* kneeled, when the devils carried *Simon* '*Magus* through the air.'

This is grounded on the ſtory of *Simon Magus* flying in the air before the emperor *Nero*, till at St. *Peter*'s order he fell down, and in a few days after expired. Before the altar ſtand two angels holding the lamps. Over the altar is a picture of the bleſſed virgin, as is pretended, by St. *Luke*, of which abundance of fabulous ſtories are related. Here is alſo the tomb of *Gregory* XI. with a fine *baſſo-relievo* of his public entry, when he removed the papal ſeat from *Avignon* to *Rome*. This was too advantageous

Another picture of the virgin Mary *by St.* Luke.

Monument of Gregory XI.

advantageous a circumſtance to the latter not to be commemorated by an inſcription, which was erected in the time of *Gregory* XIII. and is as follows:

Chr. Sal.

Gregorio XI. Lemovicenſi, humanitate, doctrinâ, pietateque admirabili, qui ut Italiæ ſeditionibus laboranti mederetur, ſedem Pontificiam Avenionem diu tranſlatam Divino afflatus Numine, hominumque maximo plauſu, poſt annos ſeptuaginta Romam feliciter reduxit, Pont. ſui anno VII.

S. P. Q. R.

Tantæ Religionis & Beneficii non immemor, Gregorio XIII. Pont. opt. Max. comprobante, Anno ab Orbe redempto M.D.LXXXIV. Poſ.

'To *Gregory* XI. a native of *Limoges*, eminent for his piety, learning, 'and humanity, who to appeaſe the commotions which were raging 'all over *Italy*, by divine inſpiration, and with the univerſal applauſe of 'the people, made *Rome* once more the papal ſeat, in the ſeventh year 'of his pontificate, after *Avignon* had enjoyed that honour for the ſpace 'of ſeventy years; the city of *Rome*, from a grateful ſenſe of ſo great a 'benefit, and in veneration of the piety of that excellent Pope, have, under 'the auſpices of Chriſt, and with the approbation of pope *Gregory* XIII. 'erected this monument in the year of the redemption of the world '1584.'

The church itſelf was part of the court of *Nero*'s golden palace facing the ſquare, where are ſtill to be ſeen ſome remains of the temple of *Peace*.

S. Maria della Pace. In *S. Maria della Pace* are to be ſeen ſeveral celebrated paintings, which yet ſeem not to be preſerved with the greateſt care. In the firſt chapel on the right-hand of the entrance are four pieces in *freſco*, by *Raphael*, repreſenting two prophets and two ſibyls; and oppoſite to theſe four other pieces, by *Timoteo della Vite d'Urbino*, who was contemporary with *Raphael*. In this church are alſo ſome fine pieces by *Vicenzo del Roſſi*, and *Balthaſar Peruzzi*; a nativity of Chriſt, with the adoration of the ſhepherds, by *Girol. Sermonetta*; and an Annunciation by *Carlo Maratti*. On the high altar is one of the pretended ſeven pictures of the virgin *Mary*, by St. *Luke*. The two marble ſtatues of Peace and Juſtice to be ſeen here, are by *Stephano Maderno*.

S. Maria della Pietà. *S. Maria della Pietà in Campo Santo* is particularly frequented by the Pope's *Swiſs* guard; and it is alſo their burial-place. On the high altar is a piece of the deſcent from the croſs, by *Caravaggio*; and on the left-hand the flagellation of Chriſt, by *Franceſco Fiamingo*. The church-yard is ſo full of tombs, that it would take up ſome hours to run over the

the epitaphs; but more of them are to be met with in *Alveri*, entitled *Roma in ogni ſtato*. One of the epitaphs is as follows, which I have tranſcribed, as the thought is ſomething uncommon:

Fleres, ſi ſcires unum, tua tempora, menſem;
Rides, cum non ſit forſitan una dies.

'If a month was to put a period to your life, you would weep; and 'yet you laugh, though you are not certain of a day.'

Concerning the ſpot on which *S. Maria del Popolo* ſtands, there is a fabulous tradition that the aſhes of *Nero* were buried there, and that from them was produced a large haſel-tree, which immediately became the haunt of ſeveral evil ſpirits, till pope *Paſcal* II. in his great wiſdom, ordered the aſhes to be dug up, and thrown into the *Tiber*. This put an end to the miſchiefs occaſioned by ſuch a rendezvous of devils, as is certified in a long inſcription on the pavement of the church, where the haſel-tree formerly grew. Near it, on the left-hand, is a monument of *Aſcanius Maria Sforza*, and oppoſite to it is the monument of cardinal *Baſſi*. Both are of white marble, with curious *baſſo-relievo's*, and were done by *Andrea Sanſovino*; and on the monument of the latter is a ſtatue of a woman, which to me appears to repreſent Virtue, whoſe drapery cannot be ſufficiently admired. The marble ſkeleton, repreſenting Death, and the tomb made by *Giov. Baptiſta Giſleni* for himſelf, are likewiſe worth obſerving. The epitaph is as follows: S. Maria del Popolo.

Johannes Baptiſta Giſlenus, Romanus,
Sed Orbis civis potiuſquam Viator
Cum Sigiſmundi III. Uladiſlai IV.
ac Johannis Caſimiri I.
Poloniæ & Succiæ Regum
Architectus non uno in Capitolio fuit,
Omnia bona ut mala ſecum tulit
Domum hic quærens brevem, alibi æternam,
Suis edoctus floribus, pomis ac montibus
Vitam non modo caducam eſſe, ſed fluxam;
Eâ ſeſe vivens expreſſit imagine
Quam non niſi pulvis & umbra fingeret,
Memor vero hominem è plaſticâ natum
Hæc artis ſuæ veſtigia fixit in lapide,
Sed pede mox temporis conterenda;

Ita mortis ſuæ obdureſcens in victoria
Ut illam captivam ac ſaxeam fecerit;
Picturæ, Sculpturæ & Architecturæ
Triplici in pugna nulli daturus palmam
Judex non integer ſciſſus in partes.
Anno MDCLX. ſuum agebat LXXmum
Cum hæc inter rudimenta præluderet,
Peregit tandem extremum an. MDCLXXII.
A Te nec plauſus exacturus nec planctus.
Sed in aditu *In exitu*
AVE *SALVE.*

'*John Baptiſta Giſleni*, a native of *Rome*, and rather a citizen of the 'world than a traveller in it, having been the architect of ſeveral capi-'tal buildings to *Sigiſmund* III. *Uladiſlaus* IV. and *John Caſimir* I. kings 'of *Poland* and *Sweden*, carried his good and ill qualities with him, ſeek-'ing an habitation of a ſhort duration here, but an eternal manſion in 'another world. Taught by the ſhort-liv'd flowers, fruit, &c. which he 'ſo well imitated, that this life is ſhort and continually running to de-'cay; he carved his image while living, and being ſenſible he was but 'meer duſt, a ſhadow, he made uſe of ſtone as a more durable mate-'rial for this ſpecimen of his art; but even this will at laſt be deſtroyed 'by all-devouring time. Grown bold by this victory over death, he took 'him priſoner, and fixed him in ſtone. He equally excelled in paint-'ing, ſculpture and architecture, ſo that a connoiſſeur would be dubious 'for which of theſe arts he was moſt celebrated, while he deſerved the 'palm in all the three. He firſt ſketched out this performance as an 'amuſement in the year 1660, when he was in the 70th year of his 'age, and finiſhed the courſe of his life in 1672. Reader, he requires 'neither thy applauſe nor thy tears, but the bare ſalutation of an AVE at 'thy approach, and a SALVE at thy departure.'

In the chapel of the *Chigi* family are ſome good paintings, and at every corner of it is a fine marble ſtatue; thoſe of *Elija* and *Jonah* were done by *Lorenzetto*, from a deſign of *Raphael*'s, and the two others with the monument by *Bernini*. In the pompous chapel in this church belonging to the *Cibo* family, are twelve pillars of *Giallo antico*, and likewiſe a great many pieces of ſculpture in green marble, with three pictures, of which the martyrdom of St. *Laurence* and that of St. *Barbara* are exquiſite pieces Among ſeveral other monuments in this church, there is one with the following epitaph:

Camillæ Bonvifiæ Lucenſi
Nobilitate Generis, formâ corporis,
Morum amabilitate, Pudicitiâ,
Prudentiâ, Religione, admirabili
Vincentius Parentius
Advocatus Conſiſtorialis,
Conjux Conjugi unanimi,
Quacum triginta ſex annos
nullis unquam eventis
Ne leviter quidem tentata concordia vixit,
mœſtiſſ. poſ.
Vixit annos LIII. obiit anno MDLXXIX.

'To the memory of *Camilla Bonvifia* a native of *Lucca*, who, to the 'nobleneſs of her extraction and the beauty of her perſon, added a dig-'nity by the elegance of her manners, by her modeſty, prudence and 'religion; her affectionate and inconſolable huſband *Vincentio Parenti* a 'conſiſtorial counſellor, who lived with her thirty years in a variety of 'events, yet without the leaſt breach or interruption of a perfect har-'mony, raiſed this monument. She lived fifty-three years, and died in 'the year 1579.'

There are two churches of the name of *S. Maria in Portico*, of which that in *Campitelli*, or the new church, is the principal. In this new church, among others, are two fine chapels belonging to the *Altieri* family, particularly remarkable for their marble ornaments. In the firſt are two coffins with the buſto of a lady on one, with the word *Umbra*, i. e. 'a ſhade,' and of a man on the other, with the word *Nihil*, i. e. 'no-'thing;' both are ſupported by two lions, of the fineſt red porphyry, without any of thoſe white ſpecks uſually ſeen in that valuable ſtone. In the other chapel are two remarkable pillars of *Marmo Fiorito* or flowered marble, each of one ſingle block, though twelve feet in circumference and about twenty-five in height. S. Maria in Portico.

In *S. Maria Regina Cœli alla Lungara* the tabernacle on the high altar is remarkable for the embelliſhments of *Lapis Lazuli* and other gems, and alſo the ivory *baſſo relievo's* and twiſted pillars of white agate. The pavement before the altar is an elegant inlaid work of white and grey marble. The church belongs to the *Carmelite* nuns, and is ſplendidly decorated by the munificence of princeſs *Anna Colonna* wife to prince *Taddeo Barberino*, who has alſo a ſuperb monument here. S. Maria Regina Cœli.

S. Maria della Scala.

S. Maria della Scala belongs to the *Carmelite* monks. Here is a fine tabernacle with fluted pillars of oriental alabaſter, and the capitals of gilt bronze; here are alſo ſome good paintings by *Arpino*, *Luca*, *Palma*, and others.

Twelve hundred and three martyrs.

Under this church twelve hundred and three martyrs lie interred, being part of the forty thouſand Chriſtian ſlaves employed in building *Dioclefian*'s baths.

S. Maria Tranſpontina.

In the church of *S. Maria Tranſpontina* are two pillars of a very hard kind of marble called *Breccia*, to which St. *Peter* and St. *Paul* are ſaid to have been faſtened when they were ſcourged in *Nero*'s reign. The altar, among other ornaments, is adorned with eight pillars of *Sicilian* jaſper.

Taberna Meritoria.

In the place where at preſent the church of *S. Maria in Tranſtevere* ſtands, the ancient *Romans* had their *Taberna Meritoria* or an hoſpital for decayed ſoldiers. On the day of Chriſt's birth a ſpring of oil is ſaid to have burſt forth on the ſpot where at preſent ſtands the high altar.

Near *St. Firmian*'s altar are three round black ſtones with theſe words inſcribed on them, *Hi lapides pedibus Martyrum alligabantur, i. e.* 'Theſe 'ſtones uſed to be tied to the martyrs feet,' which I look upon to have been antique weights. The pavement of this church, eſpecially that about the high altar, is of fine inlaid work; its tabernacle is alſo remarkable for four porphyry pillars. In the *tribuna* is a great deal of *Moſaic* work. On the monument of the cardinal *Philip de Alençon* biſhop of *Oſtia* is an excellent *baſſo-relievo* of white marble, containing no leſs than twenty human figures with this inſcription:

Francorum genitus Regum de ſtirpe Philippus
Alenconiaaes Hoſtiæ, titulatus ab urbe,
Eccleſiæ Cardo tantâ virtute reluxit
Ut ſua ſupplicibus cumulentur marmora votis,
Anno milleno. C. quater adde ſed I. ter,
Occubuit quâ luce Dei pia Virgoque Mater.

'*Philip de Alençon* of the blood-royal of *France*, cardinal biſhop of '*Oſtia*, a bright luminary of the church, and whoſe effulgent virtues, 'ſince his death bring to his tomb crowds of ſuppliants, died in the 'year 1403, on the ſame day of the year as the bleſſed virgin mother of 'God expired.'

In this church are twenty-three large pillars, each of which were cut out of a ſingle block of oriental granate; the twenty-fourth was carried by the devil as far as *Prague*, according to the vulgar tradition. In a chapel near the *tribuna* is a very remarkable picture of a child ſtrew-

ing flowers; it is the work of *Domenico Zampieri*, much celebrated by the name of *Domenichino*. His maſter-piece at *Rome* is on the cieling of this church, being the aſſumption of the virgin *Mary*; where her majeſtic, exulting, and yet modeſt countenance, together with the looks of the angels expreſſing their eagerneſs to attend her, give the beholder an inconceivable pleaſure.

In the portico before the church are four granate pillars, and on the right hand a large ſtone coffin with ſcriptural pieces in *baſſo-relievo*. The inſcription ſhews it to have been brought here from cardinal *Carpegni*'s houſe in the year 1707.

S. Maria e S. Gregorio in Vallicella.

The church of *S. Maria e S. Gregorio in Vallicella* is alſo called the *New Church* and belongs to the fathers of the oratory. This church affords a great deal of entertainment to connoiſſeurs in painting; particularly in the dome, where the ſtate of the bleſſed is exquiſitely painted by *Pietro di Cortona*. The burial of Chriſt by *Michael Angelo Caravaggio* * in the ſecond chapel on the right hand, and the virgin *Mary* by *Rubens* on the high altar, are alſo admirable pieces. The chapel of St. *Philip Neri* is all over inlaid with marble, agate, mother-of-pearl, and precious ſtones. The ſaint's body lies under the altar.

In the adjoining convent is a library conſiſting of twenty thouſand volumes.

It were an endleſs taſk to give a deſcription of all the churches in *Rome* dedicated to the virgin *Mary*, yet none of them want a numerous train of votaries; but it is ſomething ſingularly abſurd, that many who place a great confidence in the particular virgin *Mary* of this church, give themſelves little concern about any of the other *Mary's*; as if inſtead of one there were ſeveral mothers of Chriſt, and as if each of them could be of no effectual ſervice but in one particular caſe. I ſhall conclude with the fineſt of the churches called by her name, *viz. Madonna della Vittoria*, i. e. 'our lady of victory,' belonging to the *Carmelites*. This church was formerly dedicated to St. *Paul*; but an image of the virgin *Mary*, which wrought a great miracle in a battle againſt the heretics on the white mountains near *Prague* in 1621, being brought hither, the name of it was altered. It may be imagined, that the monks here are not without a picture of that memorable action. The image of the virgin *Mary* ſtands over the high altar, glittering with gems preſented by the houſe of *Auſtria*, &c. to an immenſe value. The picture in the firſt chapel on the right hand, of the penitent *Mary Magdalen*, is by *Mer-*

Madonna della Vittoria.

* *Michael Caravaggio* is to be diſtinguiſhed from his brother *Polidore Caravaggio* who was admitted as *Chevalier Servant* at *Malta*; both were ingenious painters. *Polidore* returning from *Sicily* to *Rome* in the year 1543, was robbed and murdered by his own ſervant, and afterwards buried in the cathedral of *Meſſina*.

cati

cati, and in the ſecond chapel are ſome fine pieces by *Domenichino*, particularly the virgin *Mary* holding out the child Jeſus to St. *Francis*. In St. *Stephen*'s chapel are four beautiful green pillars and a white marble *baſſo-relievo* of our Saviour in the manger, with the ſhepherds worſhiping him, and ſome fine ſtatues by *Domenico*; particularly one which is extremely natural, repreſenting the child Jeſus in the virgin's lap.

Admirable ſtatue of St. Thereſa.

In St. *Thereſa*'s chapel are to be ſeen a great quantity of fine *negro antico*, the marble buſts of ſix cardinals of the *Carnaro* family, together with the ſtatue of this ſaint and of an angel deſcending to her, both by *Bernini*, who drew the plan of the whole chapel. The ſaint is repreſented lying in a trance, and was by the artiſt himſelf always looked upon as his maſter-piece; and all connoiſſeurs own it to be an incomparable work. What chiefly recommends the next chapel, beſides a piece of the crucifixion by *Guido Rheni*, are the rich ornaments of *Lapis Lazuli* and other gems. This church is indeed but ſmall, but in fine marble, painting, gilding, *&c.* is inferior to very few. In the convent treaſury is an amber image of the virgin *Mary*, made of a ſingle piece though above a ſpan high, and was a preſent from the houſe of *Bavaria*; the face and the infant Jeſus are of ivory. Here is alſo the golden crown, preſented to the miraculous image of the virgin, by the emperor *Ferdinand* II. in which, beſides emeralds, rubies, and other precious ſtones, is a ſapphire of the bigneſs of a hazel nut. A *Pietà*, or the virgin *Mary* with a dead Chriſt, in ivory on a ground of oriental jaſper is a moſt exquiſite piece. The battle of the *white mountain* near *Prague* againſt the proteſtants is painted in four large pictures, and hung in the ſame room, together with that of the *Carmelite* monk *Domenico di Gieſu Maria*, who is ſaid to have found this wonder-working image at *Strachonitz*, a ſmall town in *Bohemia*, in a very bad condition; the hereticks having torn out its eyes. In the burying-vault lies a prince of the elector of *Bavaria*'s family, who died here ſome years ago. Here is alſo to be ſeen one of the brothers of the convent, whoſe ſkin by the dryneſs of the place, adheres ſo cloſely to the bones, that they ſtill remain in their natural poſition, though he lay buried in the vault ſeveral years. Theſe and the other curioſities here may be ſeen for about two *Paoli* *.

Convent treaſury.

Painting of the white mountain *battle.*

Excellent inſtitution againſt uſury.

Il ſagro Monte della Pietà was inſtituted to prevent the extortions of uſurers, by which the diſtreſſes of the poor in other countries are ſo extremely aggravated. Here any one receives two thirds of the value of his pledge; and if it does not exceed thirty *ſcudi*, or crowns, he pays no intereſt; but if it be above that ſum, only two *per cent.* is required. In caſe eighteen months elapſe before the pledge be redeemed, it is publickly ſold, and

* A ſhilling.

the

the over-plus is reſerved for the owner of the pledge. This ſale, however, may be prevented only by renewing the obligation, which is done without trouble or charges. For ſupporting this foundation, which, beſides being a relief to the poor, affords a ſubſiſtance to no ſmall number of people, legacies have been left by the popes and other perſons of rank. There is alſo a particular fraternity for the management of this office. In the chapel or oratorio is a good piece of ſculpture in marble by *Domenico Guidi* of a *Madonna della Pietà* or the virgin *Mary*, with a dead Chriſt in her lap. Here is a *baſſo-relievo* by *Theodon*, repreſenting *Joſeph* furniſhing the *Egyptians* with corn in the time of the famine, and another, by *Le Gros*, of *Tobias* lending ten pounds to *Gabel*. Nothing can be more appoſite than the groupes in this *baſſo-relievo*; one is telling out money, another writing a receipt, a third entering it in a book, *&c.* and all extremely well expreſſed. In other parts theſe *Montes Pietatis* are called *Lombardies* or *Loan-chambers*.

In *S. Nicolò di Tolentino* are fine paintings, with ſome pillars of violet coloured marble, commonly known by the name of *Pavonaceo*. At the altar of the *Gavotti* chapel is a fine marble *baſſo-relievo* of the virgin *Mary* appearing to a peaſant near *Savona*, which is a maſter-piece of the famous *Coſmo Fancelli*. The ſtatue of St. *Joſeph* on one ſide of the altar, was done by *Antonio Raggi*, and that of St. *John the Baptiſt* on the other by *Hercole Ferrata*. S. Nicholò di Tolentino.

The church of *S. Onofrio* is not without ſome good paintings; but what chiefly draws a foreigner hither is the fine view all over the city of *Rome*, which this church affords. Two monuments exactly reſembling each other have been erected here by cardinal *Franciſco Barberini*, one to his preceptor *Bernardo Guglielmo*, and the other to the learned *John Barcley*. The widow of the latter thought it injurious and degrading to her huſband, who, beſides his extraordinary learning, was of a noble family in *Scotland*, and equally noble in his diſpoſition, that he ſhould be placed by the ſide of a wretched pedant, as ſhe called *Guglielmo*; ſo that ſhe would fain have demoliſhed the monument; but that being out of her power, ſhe found means, however, to carry off the marble buſto of her huſband which had been placed on it. S. Onofrio. John Barcley's *monument*.

On the pavement of this church is a flat ſtone with this ſhort inſcription:

Torquati Taſſi oſſa hic jacent,
Hoc ne neſcius eſſes hoſpes
Fres. hujus Eccleſiæ
P. P.
MDCI.
Obiit anno MDXCV.

Here

'Here are depoſited the bones of *Torquato Taſſo*. The fraternity be-
'longing to this church cauſed this ſtone to be laid here in 1601, that
'you may not be ignorant of the place where he was interred. He died
'in the year 1595.'

On the wall near this place is the following panegyric on that celebrated poet:

Taſſo's *epitaph.*

Torquati Taſſi Poetæ,
Heu quantum in hoc uno nomine
Celebritatis ac laudum!
Oſſa huc tranſtulit, hic condidit
Bonif. Card. Bevillaqua
Ne, qui volitat vivus per ora virum,
Ejus reliqua parum ſplendido loco,
Colerentur, quærerentur.
Admonuit virtutis amor, admonuit
Adverſus Patriæ alumnum, adverſus
Parentum amicum pietas.
Vixit ann. LI. natus magno florentiſſ. Sæc. bono
ann. MDXLIV.
Vivet haud fallimur æternum in hominum
Memoria, Admiratione, Cultu.

'The remains of the poet *Torquato Taſſo* (what fame and glory is in-
'cluded in that celebrated name!) were removed hither, and interred
'by *Boniface*, cardinal *Bevillaqua*, leſt he, whoſe immortal reputation
'is ſpread throughout the world, ſhould lie obſcurely in ſome unworthy
'place. The love of virtue; a regard to his compatriot, the ornament
'of his country; and duty to his parents induced him to beſtow this
'honour on their deceaſed friend. He was born in the happy year 1544,
'and in an age of diſtinguiſhed glory; and died in the 51ſt year of his
'age: But we may venture to affirm, that he will for ever live in the
'remembrance, eſteem, and admiration of mankind.'

Alexander Guido.

I ſhall here add the inſcription on *Alexander Guido*'s monument*, who was extremely deſirous of being buried near *Taſſo*, which has in ſome meaſure been complied with.

* *Guido*'s life, with ſeveral pieces of his poetry, was publiſhed by *Creſcem-Beni* at *Venice*, 1731.

Alexandro

Alexandro Guido, Patricio Ticinenſi,
Lyricæ Poëſis Cultori Celeberrimo,
Eruditorum laudibus, Urbis plauſu,
Magnorum Principum familiaritate
ac honoribus illuſtri,
Qui, dum maximi SSmi Pontificis
Clementis XI.
Sacris homiliis Italico carmine donandis
incumberet,
ſub onere ſplendidiſſimo
in Tuſculanâ civitate
acerbo interceptus fato
Gloriæ potius quam dierum plenus occubuit.
Ludovicus ex Principibus Mirandolæ,
Tit. S. Sylveſtri in Capite Preſb. S. R. E.
Cardinalis Picus, Apoſtolici Palatii
Præfectus,
Annuente Pontifice,
Huc tranſlato tumulatoque corpore,
Ut, quod ille in votis habuerat,
Prope Magnos Torquati cineres
conquieſceret,
Monumentum poſuit.
Obiit die XII. Junii
MDCCXII.
Ætatis ſuæ ann. LXIII.

'In memory of *Alexander Guido*, of a noble family in *Ticini*, illuſtrious for his lyric poetry, which gained him the praiſes of the learned, the applauſe of the people of *Rome*, and the friendſhip of ſeveral princes; whilſt his poetic genius was taken up in tranſlating into *Italian* verſe the homilies of pope *Clement* XI. this glorious work was interrupted by relentleſs fate at *Tuſculum*, where he died full of glory, rather than full of days. *Lewis*, one of the princes of *Mirandola*, titular prieſt of St. *Silveſter*, cardinal of the holy *Roman* church, and prefect of the apoſtolical palace, with the gracious approbation of his Holineſs, erected this monument, having firſt removed the body and interred it here, in compliance with the ardent wiſh of the deceaſed, which was to lie near the aſhes of the renowned *Taſſo*. He died on the 12th of *June*, 1712, in the ſixty-third year of his age.'

Clement *the Eleventh's homilies.*

Six of pope *Clement* the eleventh's homilies, which are read on ſeveral feſtivals before the cardinals in St. *Peter*'s church, have been rendered into *Italian* verſe by *Alexander Guido*, and a ſeventh by *Bernardino Perfecto*, which are all publiſhed. The original language in which they were delivered was *Latin*; but they are tranſlated into moſt of the *European* languages. The whole number of them is twenty-eight, and a very pompous impreſſion of the *Italian* tranſlation was publiſhed at *Rome* in 1722, in folio.

L'Oſpitio di S Michele. *Excellent foundation for orphans.*

L'Oſpitio de' Poveri Fanciulli di S. Michele à Ripa Grande, or the hoſpital for poor children, is ſuch a large building, that the front towards the *Tiber* is an hundred paces long; and it is four ſtories high. This is a moſt admirable foundation for bringing up orphans, who are allowed to chooſe their trade; and when they are twenty years old, and able to maintain themſelves, they are diſmiſſed from the houſe, new cloathed from head to foot, with twenty-five *ſcudi* or crowns in their pocket. Very good tapeſtry is made here, ſeveral workmen from the *Gobelins* at *Paris* having been invited hither by great encouragements. A lad who appears to have a remarkable genius, is inſtructed in drawing for two or three years, and ſpends about the ſame ſpace of time, to obtain a thorough knowledge in tapeſtry-work. Into this hoſpital are alſo admitted old diſabled ſervants, and other perſons, who by age and infirmities are incapable of earning their bread. In the chapel the two ſexes are ſeparated from each other by an iron grate; it being Lent when I viſited this hoſpital, their food conſiſted of a piece of dried fiſh, ſome cheſtnuts and bread, with a can of wine. The houſe of correction belonging to it has room for a hundred and fifty perſons, where, upon failure of their weekly taſks, they are put into a machine, where they undergo a diſcipline, being tied neck and heels. Formerly they uſed to be ſcourged with cords, till a lad expired under the puniſhment, ſince which accident, rods have been made uſe of.

Tapeſtry manufacture.

S. Paolo alle trè Fontane. S. Vincenzo.

Near the church of *S. Paolo alle trè Fontane* is that of *S. S. Vincenzo e Anaſtaſio alle trè Fontane*, and ſhould be viſited at the ſame time; though, excepting the pictures of the twelve apoſtles painted on the wall, ſaid to be from a deſign of *Raphael*, it ſcarce deſerves notice.

S. Maria della Scala del Cielo.

Oppoſite to this church is a very pretty octangular chapel of *S. Maria della Scala del Cielo*, 'St. *Mary* of the ladder to heaven.' In the *tribuna*, over St. *Bernard*'s altar, is ſome ancient moſaic-work; and the altar-piece repreſents the angels carrying the ſouls from Purgatory; for according to a certificate on the altar, every maſs that is ſaid here, delivers a ſoul from Purgatory. From this chapel one goes into the catacombs, or ſubterraneous paſſages, which are ſaid formerly to have reached not only to St. *Sebaſtian*, but even to *Oſtia*. In the area betwixt the churches

Catacombs.

churches of *S. Vincenzo e Anaſtaſio* and *S. Maria della ſcala del Cielo* extending to *S. Paolo alle trè Fontane*, ten thouſand Chriſtians are ſuppoſed to have ſuffered martyrdom. *Ten thouſand martyrs.*

At the high altar, which is on the right-hand, are two pillars of green porphyry, of a beauty ſcarcely to be matched. Near this is a pillar four feet high, caſed with wood, and incloſed within iron rails, and this inſcription on it: *Fine pillars.*

Columna ſupra quam decapitatus fuit S. Paulus Apoſtolus.

'The pillar on which St. *Paul* the apoſtle was beheaded.'

Oppoſite to this altar is another, adorned with red porphyry pillars, and the martyrdom of St. *Peter*, painted by *Guido Rheni*. In this church are to be had a great variety of little medals and amulets, with religious ſtories, or perſons repreſented on them; and by virtue of a maſs ſaid over theſe trifles, they are looked upon as ſovereign remedies againſt the head-ach, epilepſy, and other diſorders. A little farther from the city on this road is the Annunciation church, where indulgences are to be had for ten thouſand years. Here I cannot but obſerve that Proteſtants are miſtaken in imagining the term of indulgences to relate to this life, and conſequently that an indulgence of a year authoriſes a twelvemonth's courſe of ſin. The idea of the *Roman*-Catholics is very different; for they believe that they concern only the future ſtate. For inſtance, they imagine, that a perſon who, for the purification of his ſoul, ought to remain in Purgatory a hundred thouſand years, ſhall be diſcharged at the expiration of ten thouſand, if he has taken care in his life-time to provide himſelf with indulgences for ninety thouſand years. In the cathedrals and principal churches are ſeven privileged altars to be viſited for this purpoſe, which are diſtinguiſhed by this inſcription: S. S. Annunziata. *Obſervation on Indulgences.*

Unum ex ſeptem Altaribus.

'One of the ſeven altars.'

Nearer, towards the city of *Rome*, lies the *Baſilica di S. Paolo fuori delle mura*, or St. *Paul's* without the walls, or in the road to *Oſtia*; which is, next to St. *Peter's*, the largeſt church in *Rome*, its breadth being one hundred and five common paces, and the length one hundred and ſixty; but according to the geometrical *Roman* meaſure, its length is ſixty, and the breadth forty paces. The main door is of bronze, adorned with ſcriptural hiſtories in *baſſo-relievo*, and over it this inſcription: Baſilica di S. Paolo.

Hæc Domus eſt Domini & ſacri limina Regni,
Huc properate populi, hæc Domus eſt Domini:

'This is the houſe of the Lord, the entrance of his ſacred kingdom; 'haſten hither, ye nations, this is the Lord's houſe.'

Multitude of fine pillars.

This ſtructure reſts upon ninety pillars of a very extraordinary largeneſs, many of which are of oriental granate, ſome of *pavonazzo*, and all of them antique. At the altar are thirty-ſix invaluable porphyry pillars, beſides fourteen of a marble called *Saligno Cipollino* near the veſtry. In the court of the *Benedictine* convent of the *Congregation of Mount Caſſini*, or St. *Juſtina of Padua*, are two pillars of *Cipollino* and ſix of granate, and further on, ſeven larger pillars of granate; and within the convent are a hundred and ninety-four pillars, moſt of which are not yet ſet up. The church is divided into five iſles, the pillars in the middle iſle are near eighteen feet in circumference, and all of marble with red and black veins, which, if properly poliſhed, would be very beautiful. The pavement is ſomething extraordinary, but does not at all pleaſe the eye; for it conſiſts of fragments of inſcriptions, *baſſo-relievo's*, &c. Theſe *Cornelio Margarini*, a *Benedictine* monk, has been at the pains of copying, and afterwards publiſhed them with very learned illuſtrations. In this church alſo are to be had indulgences for ſix thouſand years. Indeed to me it is ſomething of a wonder, that any perſon who is really perſuaded that eternal happineſs is to be attained by thoſe indulgences procured by viſiting churches and altars, can be eaſy without ſpending ſome time at *Rome*; it being the only place in the world where that bleſſedneſs may be ſecured with ſo little trouble, as indulgences for twenty thouſand years may be acquired in half a day, by viſiting the proper churches.

Indulgences for ſix thouſand years.

Porta ſanta.

This church is one of the four which have a *porta ſanta*, or holy door, which is opened only in the Jubilee year. It has likewiſe the ſingular honour of an altar, at which the Pope only muſt ſay maſs. On the ſide of the church towards the *Oſtia* road is an elegant chapel, dedicated to the ſacrament of the Euchariſt, built by *Carlo Maderni*. Not far from it ſtands the miraculous crucifix, which ſo often diſcourſed with St. *Bridget*, a *Swediſh* princeſs, of whom here is a fine marble ſtatue, in a praying poſture, by *Maderno*.

Altare papale.

Ancient moſaic-work.

The moſaic-work on the arched roof of this church is of ſo old a date as the time of *Leo the Great*, and, according to the following inſcription near it, was probably done at the expence of *Placidia*, ſiſter to the emperors *Honorius* and *Arcadius*:

Placidiæ pia mens operis decus hoc faciebat,
Suadet Pontificis ſtudio ſplendere Leonis.

'This ornament was made at the expence of the devout *Placidia*, &c.'

Without the church is a marble pillar, which is ſix-and-twenty feet high, and ſtands upon two ſphynxes. There are elegant *baſſo-relievo's* on this pillar, and from the vine-branches and bunches of grapes, ſome are induced to believe that it belonged to a temple of *Bacchus*, others of *Vulcan*, and others again of *Veſta*. On the top of this pillar a croſs is erected, and on the ſides are two inſcriptions, ſignifying that it formerly ſtood within the church, &c.

In the church of *S. Pancrazio fuori delle Mura* are two deſks decorated with old moſaic-work, on which formerly the epiſtles and goſpels were read. The canopy of the altar is ſupported by four porphyry pillars, and in the altar-piece are ſeveral large pieces of the ſame valuable ſtone. This church has alſo its catacombs; but they are not ſo remarkable as thoſe of St. *Sebaſtian*. S. Pancrazio.

On the *Capitoline* mount anciently ſtood the priſon called *Cuſtodia Mamertina*, and *Carceres Tulliani*; and from a ſuppoſition that St. *Peter* was impriſoned here, a church was built on the ſpot, and called *S. Pietro in Carcere*; i. e. 'St. *Peter* in priſon.' From this church one deſcends into a dungeon by a pair of ſtairs. On the wall of this ſtair-caſe is the impreſſion of a human face, pretended to be that of St. *Peter*; one of his keepers having ſtruck him with ſuch violence, that he fell with his face againſt the wall, which inſtantaneouſly made its impreſſion on the ſtone. This miracle is commemorated in the following inſcription, with an iron grate over it: S. Pietro in Carcere. *Impreſſion of St. Peter's face on ſtone.*

In queſto ſaſſo Pietro da di teſta
Spinto da Sbirri & il prodigio reſta.

'St. *Peter* being ſtruck by the gaoler, fell with his face againſt this 'ſtone, and the miraculous impreſſion ſtill remains.'

In this dungeon are many fabulous reliques, which are not worth deſcribing. Over this church, as it were in another ſtory, is the church of *S. Gioſeppe de' Falegnami*, or St. *Joſeph* of the carpenters; of which I have before made mention.

On the altar of the church of St. *Pietro in Montorio* is the moſt celebrated picture at preſent known in the whole world; it is the transfiguration S. Pietro in Montorio.

Raphael's *maſter-piece.*

tion of Chriſt on mount *Tabor*, and was the laſt work of *Raphael*'s admirable pencil. No monumental inſcription having been thought ſufficient to expreſs the praiſe of that great artiſt, this picture was ſet up near his remains, as the moſt affecting and ſtrongeſt proof of the irreparable loſs the world ſuſtained by his premature exit; for he died in the thirty-ſeventh year of his age. Whether the ſtory of the poſſeſſed, out of whom the diſciples could not caſt the evil ſpirit, introduced in the bottom of this piece, would not more properly have made a ſeparate picture; or whether it juſtly makes a part of this, I'll leave to the deciſion of others. But even allowing a ſmall overſight in the invention, *Raphel*'s pencil is affected by the cenſure. Here is St. *Paul*'s converſion, by *Vaſari d'Arezzo*, and ſeveral other remarkable paintings, monuments, *&c.*

In the court of the convent is a beautiful chapel, of a round figure, and very lofty; it is adorned with ſixteen antique pillars of oriental granate, and was founded by *Philip* III. king of *Spain*.

LETTER L.

Continuation of the foregoing Account of the religious Edifices and papal Palaces at *Rome*; particularly St. *Peter*'s church, the *Vatican*, and the caſtle of St. *Angelo*.

SIR,

S. Pietro in Vaticano.

I Now come to St. *Peter*'s, in the *Vatican*, which for largeneſs and beauty may be called the metropolitan church not only of *Rome* and *Italy*, but of the whole world. In this place we ſee to what an amazing pitch the *Romiſh* church, which is ſo fond of external pomp and ſplendor, has within two centuries carried its favourite ſcheme, *viz.* that of captivating the ſenſes, and inſpiring the minds of the ignorant with awe and ſubmiſſion to the clergy. *Fontana*, in his account of this church, computes, that in his time, namely, forty years ago, it had coſt above eighty millions of *Roman ſcudi* *. Pope *Leo* X. by his impatience in forwarding the building and ornaments of this church with all poſſible

* About twenty millions Sterling. This enormous expence had a happy effect with regard to Chriſtianity in general, though it proved in ſome meaſure fatal to the church of *Rome*; for it was a remote cauſe of the reformation.

diſpatch

diſpatch and ſplendor, occaſioned ſuch flagrant abuſes in the ſale of indulgences, as raiſed a general clamour among all people of ſenſe. On this ground it was that *Tezel* and *Luther* continued their hoſtilities againſt the papal ſee, and with what infinite prejudice to it is ſufficiently known by the conſequences.

It is ſaid that *Conſtantine the Great* built a church on this ſpot, and that the emperor himſelf carried thither twelve baſkets of earth; but that edifice, by length of time, fell to decay, and lay in ruins till *Julius* II. began the preſent ſtructure. The firſt architect employed by him was *Bramante Lazari*; and it was continued under *Raphael d' Urbino*, *Giuliano Sangallo*, *Fra Giocondo Veroneſe*, *Peruzzi*, *Antonio Sangallo*, *Michael Angelo*, *Barozzi*, *Fontana*, *Maderno*, *Bernini*, and others.

Over the doors of this edifice are ſeveral panegyrical inſcriptions, particularly on the zeal and munificence of *Paul* V. *Urban* VIII. and *Innocent* X. ſhewn in compleating this noble ſtructure; but I ſhall inſert only that in honour of *Innocent* X.

Baſilicam Principis Apoſtolorum,
In hanc molis amplitudinem
Multiplici Romanorum Pontificum
Ædificatione perductam,
INNOCENTIUS X. PONT. MAX.
Novo cælaturæ opere,
Ornatis ſacellis,
Interjectis in utraque Templi ala
Marmoreis columnis,
ſtrato e vario lapide
Pavimento, magnificentius terminavit.

'This noble edifice, dedicated to the prince of the apoſtles, brought 'to its preſent aſtoniſhing bulk and grandeur under a long ſucceſſion 'of popes, was completed by *Innocent* X. in a magnificent manner; 'who made additional ornaments of ſculpture, adorned the two wings 'of the church with marble pillars, cauſed it to be paved with curious 'inlaid work of ſtones of various colours, and embelliſhed its ſeveral 'chapels.'

Clement VIII. appointed a particular commiſſion of cardinals and prelates to ſuperintend the building of St. *Peter*'s, who took cognizance of all diſputes about contracts, delivering of the materials, embezzlements, &c. But the moſt profitable article to theſe commiſſioners was that of legacies for *pious uſes*, which, if the particular place and manner

of applying them were not ſpecified in the will; or if what was intended had been already done; or laſtly, if circumſtances would not admit of complying with the intent of the legacy, this committee had a power of appropriating it to the carrying on this building; at leaſt they always had the intereſt or produce of the legacy from the deceaſe of the donor till judgment was given, though it was in favour of ſome other religious body. Nothing can be imagined more grand and ſuperb than the area before the church. The monument of *Scipio Africanus* is ſaid to have been a pyramid larger than that of *C. Seſtius* ſtill remaining, was removed in the time of *Alexander* VI. to enlarge this area, and I believe the eye has loſt nothing by the alteration. The oval colonade round it has four rows of pillars forming three ſeparate walks. The extent of this area may be eſtimated from the ſhorteſt diameter at the two fountains and the obeliſk, which is a hundred and eighty common paces, and its longeſt diameter, from the beginning of the colonade to the front of the church, which is four hundred. Some prints and pictures repreſent a colonade directly facing the church, but there is in fact no ſuch thing; the area being clear and open up to the entrance of the church. This colonade conſiſts of three hundred and twenty pillars made of *Tivoli* free-ſtone, which are ſo large that three men can ſcarce graſp them. On the roof, which is flat, ſtand eighty-ſix ſtatues of ſo many ſaints, twice as big as the life, all deſigned by *Bernini*.

Area before the church.

The area is adorned with two ſtately fountains; and in the centre ſtands the vaſt granate obeliſk, formerly belonging to *Nero*'s *Circus*, which was near this place. This ſuperb obeliſk was firſt dedicated to the ſun by *Seſoſtris* king of *Egypt*; and in *Caligula*'s time brought to *Rome* in a very large ſhip, the dimenſions of which are given by *Pliny*, *lib.* xvi. *c.* 40. Its four ſides terminate obtuſely inſtead of forming an acute angle; neither is it embelliſhed with hieroglyphics, which are generally to be ſeen on other *Egyptian* obeliſks. The weight of it is ſaid to be nine hundred and ninety-two thouſand ſeven hundred and eighty-ſix pounds, and the height of it eighty feet, excluſive of the baſe, which is thirty-ſeven. It was ſet up under the direction of *Fontana* by pope *Sixtus* V. who alſo in other reſpects was a great benefactor to the city of *Rome*. For raiſing this obeliſk out of the ground, where it lay as it were buried, *Fontana* contrived forty-one machines, with iron rollers and thick ropes, and worked them all at once by means of eight hundred men and a hundred and ſixty horſes. This could not be effected in leſs than eight days; and to bring the obeliſk to the place where it now ſtands, though it is only three hundred paces from the ſpot where it lay, was a labour of four months. But the greateſt proof of *Fontana*'s ſkill in mechanics was ſeen on the 10th of *September*, 1586, when, by means

means of fifty-two movements of his machines (for which, particular ſignals were given by ſounding a trumpet and ſtriking a bell), this ſtupendous maſs was ſucceſsfully erected and fixed, amidſt the acclamations of the people, ringing of bells, and the diſcharge of the cannon at the caſtle of St. *Angelo*. It is alſo added, that *Fontana* confiding in the computation of the *momenta* of his machines, was near totally miſcarrying; at leaſt it is ſaid, that on the day above-mentioned he was extremely perplexed, the ropes having ſtretched more than what he had imagined; ſo that after all, the obelisk wanted a little of being raiſed perpendicularly on the pedeſtal. In this difficulty, an obſcure perſon among the crowd is reported to have called out to the engineers to wet the ropes. This was done accordingly, and the expedient proved ſucceſsful. The whole work was accompliſhed in the ſpace of half a year; and the expence of it was thirty-ſeven thouſand nine hundred and ſeventy-five *ſcudi* or crowns, excluſive of the braſs crucifix on the top of it, and the four lions on whoſe backs it reſts merely by its *equilibrium* and weight, without any cement or other faſtening. Of the engines and machines made uſe of for the erection of it, a particular account is given by *Bellorius* in his life of *Fontana*, and in *Mercati, de Obeliſcis*. The four lions that ſupport the obelisk are placed on the pedeſtal, and are of gilt bronze. The foundation which is very broad and deep conſiſts entirely of ſmall pieces of flint and brick or tiles, cemented together with ſtrong mortar. The croſs on the top, which is ſeven feet high, and is of gilt braſs, as is pretended, has in it a piece of the croſs on which Chriſt ſuffered; and whoever in paſſing by it ſays a *Pater-noſter* and *Ave Maria* for the proſperity of the ſee of *Rome* is entitled to an indulgence for ten years and ten times forty days. In the time of paganiſm this obelisk appears, from the following inſcriptions near the top of it, to have been dedicated to the two emperors *Auguſtus* and *Tiberius*.

Divo Cæſari D. Julii F. Auguſto.
Tiberio Cæſari D. Auguſti F. Auguſto ſacrum.

And the following diſtich expreſſes all the revolutions it has undergone:

Ægyptus Soli, binis me Roma dicavit
Auguſtis, ſacras tu pie Sixte Cruci.

'*Egypt* dedicated me to the ſun, *Rome* to two emperors, but by thee, 'O devout *Sixtus*, I am conſecrated to the croſs.'

Under the above-mentioned ancient inſcriptions, *Sixtus* V. cauſed the following to be engraved on the ſide towards the church:

Sanctiſſimæ Cruci
Sixtus V. Pont. Max.
Conſecravit
E priore ſede avulſum,
Et Cæſ. Aug. ac Tib.
J. L. ablatum,
MDLXXXVI.

'This obelisk being brought away from its former ſituation, where 'it had been dedicated to the emperors *Auguſtus* and *Tiberius*, was by '*Sixtus* V. conſecrated to the ſacred croſs, 1586.

On the four ſides of the pedeſtal are the following inſcriptions.

On the weſt ſide:

Chriſtus vincit,
Chriſtus regnat,
Chriſtus imperat,
Chriſtus
Ab omni malo
Plebem ſuam
defendat!

'Chriſt conquers; Chriſt reigns; Chriſt governs us; may Chriſt de-'fend his people from all evil.'

On the north ſide:

Sixtus V. Pont. Max.
Cruci invictæ
Obeliſcum Vaticanum,
Ab impura ſuperſtitione
Expiatum, juſtius
Et felicius conſecravit
Anno MDLXXXVI. Pont. II.

'Pope *Sixtus* V. having purified this *vatican* obelisk from the ſu-'perſtition with which it had been polluted, conſecrated it under hap-'pier auſpices, and with much greater propriety to the invincible 'croſs, in the year of Chriſt 1586, and of his pontificate the ſecond.'

Underneath are theſe words:

Dominicus Fontana ex pago Miliagri
Nova Comienſis tranſtulit & erexit.

'Removed and erected by *Domenico Fontana*,' &c.

On the eaſt ſide:

Ecce Crux Domini!
Fugite
Partes adverſæ,
Vicit Leo
De Tribu Judæ.

'Behold the croſs of our Lord! let his enemies fly before him, for 'the lion of the tribe of *Judah* is conqueror.'

On the ſouth ſide:

Sixtus V. Pont. Max.
Obeliſcum Vaticanum,
Dis Gentium
Impio cultu dicatum,
Ad Apoſtolorum limina
Operoſo labore tranſtulit
Anno MDLXXXVI. Pont. II.

'This obelisk which had been profanely dedicated to the gods of the 'heathen, was with immenſe labour brought within the ſacred limits 'of the apoſtolic church, by order of *Sixtus* V. in the year of Chriſt '1586, and the ſecond of his pontificate.'

In the foundation are laid ſeveral medals ſtruck on this occaſion. On one of them was the effigies of pope *Sixtus* V. and on the reverſe a man faſt aſleep under a tree with this legend:

Perfecta Securitas:

'Perfect ſecurity.'

On another was *S. Francis d'Aſſiſi* kneeling before a crucifix, with an old decayed temple, and theſe words:

Vade Franciſce, repara:

'Go, *Francis*, and rebuild.'

Alexander VII. alſo, on the 25th of *Auguſt*, 1661, at laying the firſt ſtone of the colonade round the area, put ſeveral gold and ſilver medals under it. Some repreſented the area with its embelliſhments, and theſe legends, *Vaticani Templi area porticibus ornata*, i. e. 'The area of the 'Vatican church adorned with portico's.' *Fundamenta ejus in Montibus ſanctis*, i. e. 'Its foundations are on the holy hills.' The ſteps from the area up to the church are called *Limina Apoſtolorum*. *Charles the Great*, at his approaching St. *Peter*'s church, in order to be crowned, is ſaid to have aſcended theſe ſteps on his knees. Indeed at preſent one may happen to ſee an old woman or two ſtriving, by a devotion of the ſame kind, to ſecure a ſettlement in heaven; otherwiſe *Rome* is not the place moſt remarkable for attachment to ſuch ceremonies. On each ſide of theſe ſteps ſtand the ſtatues of St. *Peter* and St. *Paul* by *Minio di Fieſoli*.

Portico before the church.

At the top of theſe ſteps before the entrance of the church is a grand portico, which, at any other place, might be looked upon as a church of itſelf; it being two hundred and ſixteen feet in length and forty in breadth. Eight pillars, twelve palms in diameter, and ſcarcely to be graſped by five men, together with ſeveral others of fine *Tevertino* ſtone, ſupport the architrave, on which is this inſcription:

In honorem Principis Apoſtolorum
Paulus V. Burgheſius, Romanus
Pont. Max. Anno MDCXII.
Pontificatus VII.

'To the honour of the chief of the apoſtles, pope *Paul* V. of the 'family of *Burgheſe* and a native of *Rome*, in the year 1612, and in the 'ſeventh year of his pontificate.'

On each ſide of the five entrances into this portico ſtand two *Ionic* pillars of a purple kind of marble; over the main entrance is a marble *baſſo-relievo* by *Malvicino*, repreſenting Chriſt giving the keys to St. *Peter*. Over this portico is the cloſet from whence the Pope three times a year, *viz.* on *Maunday-Thurſday*, *Eaſter*-day, and *Aſcenſion*-day, pronounces the publick benediction. On *Maundy Thurſday* is alſo read by two cardinals, who are deacons, the *Bulla in Cœna Domini*: one reads it in *Latin*, and the other in *Italian*. The curſe againſt hereticks is then emblematically

blematically denounced by extinguiſhing a wax taper and throwing it down to the ground. This cloſet or *tribuna* was deſigned by *Lanfranco*; and a fine print of it is publiſhed by *Bartoli*. The portico, for the more convenient cleaning the church is furniſhed with water; here is alſo a piece of moſaic-work, which ſtood formerly in the church, and was removed hither together with the wall. It is the work of *Giotto* a *Florentine* painter, who died in the year 1336, and was rewarded with two thouſand two hundred *guilders* *, a large ſum at that time, by cardinal *Stefanechi*, nephew to pope *Boniface* VIII. It repreſents the *Romiſh* church under the figure of a ſhip in a ſtorm, with the diſciples of Chriſt on board, while our Saviour appears walking on the waves and holding out his hand to *Peter* juſt ſinking, when his faith began to fail him. But the beſt part of the work, in the judgment of the connoiſſeurs, is a man ſitting on the ſhore angling with a rod.

This portico is paved with the fineſt marble, and the cieling is embelliſhed with gilding and ſtucco-work. On the right-hand, near the ſtairs, is an equeſtrian ſtatue of *Conſtantine the Great*; his joy and ſurpriſe at the appearance of the effulgent croſs in the ſky is admirably expreſſed in this piece. And though it is not quite compleated, and wants the poliſh, it is greatly eſteemed both for its remarkable ſize, being of a ſingle block of marble, and for its beauty: it is the work of *Lorenzo Bernini* †. Oppoſite to this, on the other ſide, is an equeſtrian ſtatue of *Charlemain*, made out of a ſingle block of marble, by *Auguſtino Cornacchini*. A great many faults are found in this piece; but poſſibly the greateſt diſadvantage to this ſtatue is, that the artiſt is ſtill living, and at his death all theſe cenſures will probably vaniſh.

From the portico four doors open into the church, of which the fartheſt on the right-hand is walled up, and opened only once in twenty-five years, namely, in the holy, or Jubilee year; and then the ceremony is performed by the Pope himſelf with a hammer. The braſs croſs on the door is kiſſed with ſuch devotion, that the lower part of it is become much paler than the other. Formerly no woman was permitted to go through the furtheſt door on the left-hand; but this abſurd order Porta Santa.

* About one hundred and ninety-two pounds *ſterling*.

† *Lorenzo Bernini* was of ſuch diſtinguiſhed eminence in painting, mechanics, architecture and ſculpture, that no perſon of taſte would omit ſeeing any of his works, of which eighteen ſpecimens are to be found in St. *Peter*'s church. There are alſo a great many pieces in architecture, ſculpture, *&c.* to be ſeen in other parts of *Rome*, which are ſpecified in their proper places. *Lorenzo Bernini* was born at *Naples*, of *Florentine* parents, and was the *Michael Angelo* of his time. Though he was a perſon of a great genius and underſtanding, his converſation was none of the moſt agreeable, being extremely hot and impetuous. Pope *Gregory* XIV. procured him the honour of being made a knight of the *Portugueſe* order of Chriſt. He died at *Rome* in 1680, in the eighty-ſecond year of his age. His life has been written by *Baldinucci*.

has

has been for ſome time repealed. *Torrigi*, in his treatiſe *de Crypt. Vatican.* ſays, that the fartheſt door on the left-hand was formerly diſtinguiſhed by the name of *Porta Judicii*, being appropriated only for bringing the dead into the church, as the middle door was called *Porta Argentea*, from its being plated over with ſilver; but at preſent nothing of it is to be ſeen. It is made of braſs, with two foldings, each conſiſting of three compartments. In the two upper diviſions are our Saviour and the virgin *Mary*; in the two middle ones, St. *Peter* and St. *Paul*; in one of the loweſt compartments is *Eugene* IV. putting the crown upon the emperor *Sigiſmund*'s head; and in the other, the ſame Pope giving public audience to ſome embaſſadors from the eaſt. This door was caſt by *Antonio Filareti* and *Simone Donatelli*, two *Florentines*, by order of pope *Eugene* IV. Over it is a marble *baſſo-relievo*, by *Bernini*, in which is repreſented our Saviour commanding *Peter* to feed his ſheep.

Form of St. Peter's church. This incomparable church is built in the form of a *Latin* croſs, and the proportion is ſo exactly obſerved in the length, height, and breadth, that the eye cannot perceive any thing extraordinary large in any of the three dimenſions, although the whole taken together be of a very uncommon bulk and extent. The middle iſle is about thirty-eight common paces broad, and the whole length of the church two hundred and eighty-eight; of which the diſtance from the entrance of the church to the center of the cupola takes up a hundred and eighty.

According to the chevalier *Carlo Fontana*'s geometrical computation, the whole length of the edifice, the breadth of the portico and the thickneſs of the walls included, is 970 *Roman palmi*, which are equal to 666 $\frac{2}{3}$ *pieds de roy de Paris*, or *French* feet, and 722 *Engliſh* feet, as calculated by *Miſſon*. I ſhall now obſerve, once for all, that a *Roman palmo* is about an inch more than a common ſpan; or, according to a geometrical computation, it is 8 inches and 3 lines, that is, ſomething above $\frac{2}{3}$ of a *Paris* foot.

The length within, from pope *Eugenius*'s braſs door to the fartheſt altar, where St. *Peter*'s pulpit ſtands, is 829 $\frac{1}{2}$ *Roman palmi*, or 571 *Paris*, and 594 *Engliſh* feet.

The breadth of the great nave or middle iſle, which runs the whole length of the church, is 123 *palmi*, or 84 $\frac{1}{3}$ *French*, and 86 $\frac{2}{3}$ *Engliſh* feet; but the whole breadth of the church, from the *Capella del Coro* to that of the *Holy Sacrament*, excluſive of the thickneſs of the walls, is 414 *palmi*, or 284 *Paris*, and 291 *Engliſh* feet. The length of St. *Peter*'s church to the croſs iſle is 258 *palmi*, or 170 *French*, and 174 *Engliſh* feet. The length of the croſs iſle is 615 *palmi*, or 410 *French*, and 438 *Engliſh* feet; and including the walls, 671 *palmi*, or 461 $\frac{1}{3}$ *French* feet,

feet, and 490 *Engliſh*. The breadth of the croſs iſle within is 103 *palmi*, or 70 $\frac{2}{3}$ *French* feet, and 73 *Engliſh*. The height of the church from the pavement to the roof (not including the cupola) is 200 *palmi*, or 137 $\frac{1}{3}$ *French*, and 144 *Engliſh* feet. The breadth of the *façade* or front is 390 *palmi*; the height of the ſtatues on the frontiſpiece 22 *palmi*, or 16 *French*, and 18 *Engliſh* feet; and the outward circumference of the church 3000 *palmi*.

Compared with Solomon's temple, and St. Paul's church.

In the temple of *Solomon* were included ſeveral large courts, and it was enriched with prodigious ornaments of gold and ſilver; but the main building was by no means to be compared with St. *Peter*'s at *Rome*. St. *Paul*'s church at *London* is a noble piece of architecture, but much leſs in its dimenſions than St. *Peter*'s; its length, according to *Chamberlain*, being only 690 *Engliſh* feet, which make about 646 feet of *Paris*; but if we follow the meaſurement and deſign of *Colin Campbell*, in the firſt volume of his *Vitruvius Britannicus*, which ſeems to come neareſt the truth, the length of St. *Paul*'s will be found not to exceed 520 *Engliſh* feet; whereas St. *Peter*'s (of which he gives the neweſt and moſt exact plan and elevation) takes up 650 *Engliſh* feet, excluſive of the portico; but in both the thickneſs of the walls is included. St. *Peter*'s, according to my meaſure, is 228 common paces in length, of which paces the length of St. *Paul*'s at *London*, from the *façade* to the center of the cupola is 124, and the whole length 222. The length of the croſs iſle from the north to the ſouth door is 115, and the breadth of the church in other parts is 46 ſuch paces. The diameter of the cupola is 53, and the circumference of the firſt gallery 156 common paces. In an apartment in the upper part of St. *Paul*'s is a wooden model of St. *Peter*'s church; but ſo inaccurate, that they who judge of the two churches by it will be greatly miſtaken.

After all the attention and charge in building St. *Peter*'s, it has not been preſerved from the common fate of all ſublunary things; *i. e.* it has a mixture of imperfections; but inſtead of enlarging on them, or examining the juſtneſs of ſuch cenſures on this ſuperb edifice, give me leave to refer you to the introduction to the firſt part of the above-mentioned Mr. *Campbell*'s *Vitruvius Britannicus*.

Height of the cupola of St. Peter's.

It is univerſally agreed that the cupola of St. *Peter*'s is a work of aſtoniſhing art and grandeur, and at a conſiderable diſtance impreſſes on the mind a magnificent idea of the city in which it ſtands. The height from the pavement of the church to the top of the croſs is 593 *palmi*, or 405 *French*, and 432 *Engliſh* feet. The outward circumference of the dome is 620 *Engliſh* feet; and the inward diameter, which is equal to that of the *Pantheon*, is 191 *Roman palmi*, or 131 $\frac{1}{3}$ *French*, and

and 143 *Engliſh* feet. The firſt gallery in the cupola I found to be 214 common paces round.

Dome by whom built. This dome was built under the pontificate of *Sixtus* V. *Jac. de la Porta* and *Domenico Fontana* being the architects; however, the honour of the undertaking and the deſign is due to the great *Michael Angelo*. That celebrated artiſt, upon hearing ſome perſons crying up the *Rotonda* as a work of antiquity never to be paralleled, ſaid, That he would not only build a dome equally large, but build it in the air; and he afterwards made his aſſertion good. *Gioſoppe d'Arpino* drew the deſigns for the moſaic ornaments in the cupola, among which the four evangeliſts, in four large oval compartments, are particularly admired. This amazing ſtructure reſts on four pillars, each of 90 *palmi* in diameter; each of which is adorned with a white marble ſtatue, twenty-two *palmi* high, without the pedeſtal. The firſt is St. *Veronica* by *Franceſca Mochi*; the ſecond is St. *Helena*, by *Andrea Bolgi*; the third St. *Andrew*, by *du Queſne*, or *du Queſnoy*; and the fourth St. *Longinus*, was done by *Bernini*, who alſo deſigned theſe ornaments. As for theſe ſtatues, ſome give the preference to St. *Andrew*, which is indeed a maſter-piece of *du Queſnoy*, ſurnamed *il Fiammingo*, or the *Fleming*; and the only ſtatue he ever made, beſides that of St. *Suſanna*, in the church of *S. Maria di Loretto*, near *Trajan*'s pillar at *Rome*; both are particularly admired for their drapery. In that of St. *Veronica*, the piece of linen on which is ſuppoſed to be the impreſſion of Chriſt's face, ſeems as it were blown back by the wind, which from the circumſtances of the ſtory is reckoned a beauty; as St. *Veronica*, upon receiving back the cloth from our Saviour, is ſaid to have withdrawn in great haſte. *Bernini*, by the niches he made in the pillars for the above-mentioned four ſtatues, and eſpecially by the ſtairs along the foundations of the pillars, for going down into the vaults, or *Sacre Grotte*, was cenſured for having weakened the foundations to a great degree; and ſoon after a cleft diſcovered itſelf in the cupola, occaſioned by a violent clap of thunder. *Bernini*, who, otherwiſe, was far from being of an affable behaviour, met with very few friends to oppoſe the general clamour againſt his temerity, as the cauſe of this unhappy accident; ſo that he was near loſing his head on that account, which he ſaved only by his ſucceſs in removing and erecting the obeliſk in the piazza *Navona*. *Michael Angelo*, the deſigner of this dome, was apprehenſive of ſuch an accident; and earneſtly deſired that theſe four main pillars, with their foundations, ſhould not be in the leaſt altered or meddled with. The unhappy conſequence has ſhewn how commendable it would have been to follow his advice; ſince all admirers of architecture cannot but be concerned at this flaw in ſo noble a ſtructure, which comes as near to the ſummit of perfection as is poſſible for any of

the works of mortals to arrive at. In the year 1700 this cleft in the cupola was widened by an earthquake; but by reaſon of its great height it is ſcarce diſcernable from below, unleſs one be previouſly informed of it: however, from the upper galleries are plainly ſeen two clefts or fiſſures, oppoſite to each other, and one of them covered with an iron cramp of a hand's breadth.

Over each of theſe four ſtatues is a fine *tribuna*, or gallery, from whence, ſeveral times in the year, the reliques, which are kept in a particular chapel are expoſed to public view, of which there are great numbers *. *Reliques.*

In the vaults under the pedeſtals of each of the four ſtatues an altar is erected, on which the hiſtory of the ſaint, whoſe ſtatue ſtands over it, is repreſented, in moſaic-work, by *Fabio Chriſtofori*, from the deſigns of the famous *Andrea Sacchi*. Under theſe four altars are ſteps leading down to the other ſubterraneous vaults, which are full of excellent moſaic, that being the only work which could be proof againſt the dampneſs of the place. This moſaic-work was formerly the pavement of the old church of St. *Peter*. Theſe vaults are crowded with the tombs of the ſaints, which being too ſacred to be broken down or removed, are incloſed with a wall, ſo that there is no ſeeing any thing here without a torch. The pavement is ſuppoſed to have been made in the time of *Conſtantine the Great*, and conſiſts of porphyry and other kinds of marble. Here was interred queen *Chriſtina* of *Sweden*; and near her ſtands a ſtatue of Chriſt, in white marble, in the old *Gothic* taſte; and on all ſides here are ſeen ſtone coffins of the popes and cardinals of paſt ages. *Adrian* IV. lies in a very large coffin, made of a ſingle piece of granate, brought out of *Egypt* at the ſame time as the *Vatican* obeliſk, and ſuppoſed to be the largeſt piece of its kind in that form.

Formerly the emperors *Honorius*, *Theodoſius*, and *Otho* II. lay here ſeparately in very ſuperb monuments; but in ſucceeding ages, the Popes have thought fit to put their coffins to other uſes, laying the three emperors bones together in a kind of hole, not unlike an oven. Poſſibly the ſecret motive of the Popes was utterly to efface and extinguiſh all remembrance of the ſupremacy which formerly belonged to the emperors of *Rome*, and eſpecially of thoſe emperors who were of *Otho* the ſecond's reſolute temper. Beſides queen *Chriſtina*, here are buried other illuſtrious perſons of that ſex, as the empreſs *Mary*, *Honorius*'s conſort, in whoſe grave was found gold, ſilver, and jewels to a very conſiderable value; the latter were diſpoſed of in the veſtry, and the former in building the new church; *Tombs of two emperors.*

* The tedious catalogue of the fictitious reliques which the author gives are omitted here, and in moſt other parts of this work, as they can afford but little entertainment to the *Engliſh* Proteſtant reader.

Agnes, wife of the emperor *Henry* III. and *Charlotte* of *Luſigan*, queen of *Cyprus*, who died at *Rome* in the year 1487. The architect *Bramanta*, author of the firſt plan of St. *Peter*'s church, has alſo the honour of being buried here. Not far from this laſt is the tomb of *Venerable Bede*. Here is alſo to be ſeen the ſtone on which the emperors formerly kneeled at their coronation; and a white marble ſlab, on which is engraven counteſs *Matilda*'s donation to the holy ſee; the original, as is pretended, is ſtill remaining in the papal archives. The inſtrument is but ſhort, and now quite illegible; ſo that all one has to do is to believe, or at leaſt feign a belief of it: for an hiſtorical enquiry into this pretence would meet with no favourable reception at *Rome*. From this prudent conſideration *Bartoli* cloſes his ambiguous account of the manifeſtly falſe donation of *Conſtantine the Great* to the church, with theſe words: *Nos ſumus in terris amicis Eccleſiæ, & ideo dico, quod donatio iſta valeat*; i. e. 'We are in a country where the church is eſteemed and reve-'renced, and therefore I acknowledge the donation may be valid.'

Venerable Bede's *monument.*

In ſome parts of the ſubterraneous paſſages which lead to this incloſed repoſitory, and to the four altars under the four pillars, it is very dark; on which account, as is ſignified by an inſcription in *Italian* and *Latin* engraven here, no women are to be admitted into theſe vaults, except only on *Whit-ſunday*, when the other ſex is excluded. This order was occaſioned by a profane amour which was detected here. In theſe paſſages are ſtill to be ſeen in *freſco* a repreſentation of the form of the old *Vatican* and St. *Peter*'s church before they were rebuilt, and ſeveral ancient *baſſo-relievo*'s, ſome of which belonged to the old church. Here is alſo to be ſeen *Jotti*'s firſt ſpecimen of moſaic-work, and another large piece of the ſame work formerly belonging to the monument of *Otho the Second*, repreſenting Chriſt ſtanding between St. *Peter* and St. *Paul*. Here is alſo a ſtatue of St. *Peter* in a ſitting attitude, ſaid to be the firſt which was made of that apoſtle. In another part is ſeen a marble *baſſo-relievo* of ſcriptural hiſtories belonging to the tomb of the conſul *Julius Baſſus**. Here are likewiſe a ſtatue of the virgin *Mary* with the child Jeſus, in white marble, a beautiful piece of work, and brought hither from the monument of *Paul* V. the creation of *Eve*; the tomb of *Paul* IV. a great many ancient moſaic pieces; and ſome excellent new work, in that taſte, among the ornaments of the four ſubterraneous chapels of St. *Veronica*, St. *Andrew*, St. *Longinus*, and St. *Helena*. In the center between theſe four chapels, ſtands the *Clementine* chapel, or *la Confeſſione de' SS. Apoſtoli*, directly under the high altar and the

* His coffin is of *Parian* marble 11¼ palms in length, 6 in breadth, and 6⅔ high. *Baſſus* died *A. D.* 359.

cupola

cupola of the cathedral. The wall of this chapel is incruſted with marble and porphyry, brought from *Agrippina*'s bath, which anciently ſtood on this ſpot. A moſaic work in this chapel, repreſenting St. *Peter* and St. *Paul* is ſaid to be eight hundred years old: the fine braſs *baſſo-relievo*, together with four ſlabs, each of a ſingle piece of *Serpentine* at the entrance of this chapel, are very well worth ſeeing. On this altar the *Pallia* are conſecrated by the Pope, and under it are kept the principal reliques belonging to this cathedral, *viz.* the remains of St. *Peter* and St. *Paul*. This place is particularly ſtiled *Limina Apoſtolorum*, and whoever is deſirous of a more particular account of the contents of theſe ſubterraneous places, may be gratified in *Fontana*'s deſcription of this church; in *Boſi* and *Aringhi*'s *Roma Subterranea*, and alſo in *Torrigi*'s treatiſe *delle Grotte Vaticane:* and 'tis on the credit of the laſt that I venture to relate that on the cheſt in which are kept the remains of St. *Peter* and St. *Paul*, lies a golden crucifix, weighing a hundred and fifty pounds. The expence of ſeeing theſe vaults does not exceed three *paoli* *, and a man walks before with a lighted torch all the way.

The high altar.

But leaving theſe ſubterraneous vaults, I return to the cathedral, where the *Altare Maggiore* or high altar (at which the Pope alone is to officiate) ſtanding in the middle of the croſs, and directly under the centre of the cupola, firſt attracts the eye. According to the cuſtom of the ancients, it fronts the *Tribuna*, ſo that the Pope, when he ſays maſs, faces the people and the grand entrance. Over this altar is a canopy of gilt bronze, embelliſhed with four angels and a crucifix, and reſting on four large twiſted braſs pillars, caſt by *Gregorio Roſſi*, from a deſign of *Bernini*. The weight of theſe pillars is ten thouſand and fifty pounds, and the metal uſed for this purpoſe formerly covered the dome of the pantheon; the four pedeſtals are of marble, and finely executed by *Franceſco Fiammingo*.

That *Urban* VIII. in erecting theſe pillars, which are ninety feet high, was not unmindful of his fame is apparent from his arms, namely, the bees which ſeem to ſwarm pretty thick among the foliages on the pillars, and on the pedeſtals. In this place one has four views, as it were, of ſo many ſpacious churches. From hence alſo there are two flights of ſteps (which are generally kept ſhut) leading to the above-mentioned *Confeſſio Apoſtolorum*, round which in the church, are placed a hundred ſilver lamps continually burning, except on *Good-Friday*.

But to proceed in the deſcription of this church, I return to the main entrance, where at the two firſt pillars, which ſtand oppoſite each other, are two large ſhells or baſons for holy water, of yellow marble, which

* 1 *s.* 6 *d. ſterling.*

are held out by two angels of white marble: the ſhells are each of one piece of marble, as are alſo the angels that ſupport them. This work is large and beautiful, and does great honour to *Auguſtino Cornachini*. The moſaic image of St. *Peter*, over the *Porta Santa*, is a good piece, and done by *Ciro Ferri*, a *Roman*, who has alſo adorned with the ſame kind of work the cupola of the firſt chapel on the right-hand from the entrance, from a deſign of his maſter *Pietro di Cortona*. In this chapel is ſhewn a marble pillar, which belonged, as is pretended, to the temple of *Jeruſalem*, on which our Saviour commonly leaned when he taught there. In the ſmall chapel of *S. Nicholas*, biſhop of *Mira*, adjoining to this, is an admirable repreſentation of that ſaint in moſaic, by *Fabio Chriſtofori*. The cieling of the former chapel, which derives its name from a wooden croſs made by *Pietro Cavallini*, is painted by *Lanfranchi*.

On the firſt pillar in the church, facing this chapel, at which the holy-water veſſel ſtands, is the monument of the famous *Chriſtina Alexandra* queen of *Sweden*, begun at the expence of *Innocent* XII. from a deſign of *Carlo Fontana*, and finiſhed in 1702, under *Clement* XI. It is of white marble, with a medallion or buſt of that princeſs in *baſſo-relievo*, by *Theodon*, and ſome braſs ornaments by *Giardini*. The expence of the whole work amounted to twelve thouſand *ſcudi*, or crowns, and the body was brought hither from the *Grotte ſacre*, where it was depoſited before, within three coffins, of cypreſs, lead, and common wood. The inſcription is as follows:

Chriſtinæ Suecorum Reginæ *
Ob orthodoxam Religionem abdicato Regno,
Abjuratâ Hæreſi
Piè ſuſceptam ac dilectâ Romæ ſede eximiè cultam
Monumentum ab Innocentio XII. inchoatum
Clemens XI. *abſolvi curavit*
MDCCII.

'This monument, which was begun by *Innocent* XII. in honour of '*Chriſtina* queen of *Sweden*, who, for the ſake of the true religion pro-'feſſed in its purity at *Rome*, abdicated her kingdom, and abjured hereſy, 'was finiſhed by pope *Clement* XI. in the year 1702.'

* This inſcription, and ſome others in this work, ſeem to be inaccurately copied, or careleſly printed in the *German* original; but no alterations have been made, unleſs where the error appeared obvious, or where the pointing was very incorrect.

Paſquin

Paſquin made ſo free with this royal convert, as to ſtile her *Regina ſenza Regno, Chriſtiana ſenza Fede, e Donna ſenza vergogna.* 'A queen 'without a kingdom, a Chriſtian, or *Chriſtina*, without faith, and a 'woman without modeſty.'

The cupola of the ſecond chapel is an admirable piece of moſaic, by *Guido Ubaldo Abbatino*, from a deſign of *Pietro di Cortona*. On the altar of this chapel is the martyrdom of St. *Sebaſtian*, in oil colours, by *Domenichino*. There is a very valuable piece at the ſecond pillar facing this chapel, namely, the ſuperb white marble monument of the counteſs *Matilda*, whoſe body, in the year 1630, was found at *S. Benedetto in Polirone*, and brought to St. *Peter*'s church, by order of pope *Urban* VIII. Among the *Baſſo-relievo*'s is ſeen the emperor *Henry* IV. without a crown, which is carried behind him by a boy, kneeling before pope *Gregory* VII. and kiſſing his feet. Over the tomb is the image of *Matilda*, a princeſs unhappily diſtinguiſhed for her exceſſive attachment and devotion to the ſee of *Rome*. The whole work was performed by *Stefano Speranza*. The inſcription is as follows: *Counteſs Matilda's tomb.*

Vrbanus VIII. Pont. Max.
Comitiſſæ Matildi virilis animi fœminæ,
Sedis Apoſtolicæ Propugnatrici,
Pietate inſigni, liberalitate celeberrimæ,
Huc ex Mantuano Sanct. Benedicti
Cœnobio tranſlatis oſſibus
Gratus æternæ laudis promeritum
Mon. poſ. Ann. MDCXXXV.

'To the counteſs *Matilda*, a woman of a ſoul ſuperior to her ſex, 'the defender of the apoſtolical ſee, and equally eminent for her piety 'and liberality, *Urban* VIII. out of gratitude and reſpect to her me-'mory, having cauſed her remains to be removed hither from the con-'vent of *S. Benedetto* at *Mantua*, erected this monument of her eternal 'fame in the year 1635.'

Oppoſite to this is the monument of pope *Innocent* XII. which he cauſed to be made at the beginning of his pontificate, with this ſhort inſcription only:

Innocentius XII. Pont. Max.

This is perfectly agreeable to the plainneſs of the monument; which coſt but ſix hundred *ſcudi*, or crowns. This humility appears the more ſingular, as, during his pontificate, he laid out eight hundred and ſeventeen thouſand ſix hundred *Roman ſcudi*, or crowns, ſterling, in ornamenting

ing this cathedral: but it is not unuſual for pride to aſſume the appearance of an abject humility.

Capella del Sagramento.

In the *Capella del Sagramento*, which is the third in this row, is an admirable tabernacle of *Lapis lazuli* and gilt bronze, with an angel of braſs on each ſide of it; the whole was deſigned by *Bernini*.

The picture of the Holy Trinity is by *Pietro di Cortona*, who alſo deſigned the moſaic-work in the cupola, which was executed by *Abatino*. In the middle of this chapel is a large braſs monument of *Sixtus* V. by *Antonio Pollajolo*, a *Florentine*. The ſtatue of this pope lies on a low bed of ſtate. Under the next arch is the admirable monument of *Gregory* XIII. who is repreſented as giving the benediction with a ſalamander at his feet, and on each ſide a ſtatue of one of the Virtues, in the gigantic taſte. Theſe two ſtatues, that of the Pope, the ſarcophagus, and the pedeſtal, conſiſt only of five vaſt blocks of white marble, and are finely executed by *Camillo Ruſconi*, a *Milaneſe*. Oppoſite to this is the monument of pope *Gregory* XIV. without the leaſt ornament belonging to it. On one of the large pillars, which on this ſide ſupport the cupola, is a ſtatue of St. *Jerom* in the wilderneſs, accounted one of *Muziani*'s beſt performances. On the other ſide of the pilaſter ſtands an old braſs ſtatue of St. *Peter*, which is much reſorted to by the vulgar, who are continually kiſſing its feet, and rubbing their heads againſt it. It is ſaid to have been caſt in the time of *Gregory the Great*, from the fragments of a demoliſhed ſtatue of *Jupiter Capitolinus*; and *Leo Iſauricus Iconoclaſta* in vain threatened *Gregory* II. that he would come and break it all to pieces. Some pretend to ſay that the ſtatue did not undergo a ſecond fuſion; but that a few alterations ſerved to make a St. *Peter* of the pagan *Jupiter*: however, I muſt own this conjecture ſeems to me not at all well grounded. The alteration made required nothing leſs than that the whole ſhould be caſt again; for this ſtatue ſits in a chair, with the keys in the left-hand, which lies upon its breaſt, and the right-hand is a little raiſed, with the two fore-fingers erect, as if pronouncing a benediction, a poſture which agrees with no ſtatue leſs than with that of *Jupiter*. Over the head is a glory, which looks more like a ſmall cart-wheel with the nails, than the radiancy of an illuminated head.

Worſhip of Peter's ſtatue.

Capella Gregoriana.

Farther, on the right-hand ſide, is the rich *Gregorian* chapel, dedicated to the virgin *Mary*, on which *Gregory* XIII. ſpent eighty thouſand *ſcudi*. The architect of it was *Giacomo della Porta*; and the Pope cauſed the body of St. *Gregory Nazianzen*, which formerly lay in the *Benedictine* nunnery near the *Campus Martius*, to be removed hither.

In the croſs iſle on the right, are three altars, adorned with as many celebrated pictures; the firſt, by *Angelo Caroſelli*, a *Roman*, is St. *Wenceſlaus*, duke of *Bohemia*; the ſecond, by *Valentin*, a *Frenchman*, repreſents

ſents the martyrdom of the ſaints *Proceſſus* and *Martinian*; and the third, by *Pouſſin*, is the martyrdom of St. *Eraſmus*. Here, and at the altars on the other ſide of this iſle, are ſeveral beautiful pillars of porphyry, *negro*, and *giallo antico*. On one of the altar-pieces was formerly a picture by the famous *Lanfranchi*, repreſenting Chriſt walking on the ſea, and holding up St. *Peter*, who had begun to ſink; but in its place now ſtands a moſt excellent piece of moſaic-work, which exhibits in an infinite variety of colours twenty-four angelic and human figures. A like alteration has been made at the altar of St. *Michael* the archangel in the monument of St. *Petronilla*, by *Quercino*.

Next to this is the ſtately monument of *Clement* X. of which *Mattia de Roſſi* was the architect: the Pope's ſtatue was done by *Hercole Ferrata*, that of *Faith* by *Lazzaro Morelli*; Conſtancy is the work of *Gioſeppe Mazzoli*; and the two Fames, with other ornaments, of *Filippo Carcano*; and laſtly, the *baſſo-relievo's* on the ſarcophagus are by ſome attributed to *Pariſi*, and by others to *Leonardo Retti*. *Tomb of* Clement X.

The farther end of the church is taken up by the *Altare della Catedra di S. Pietro*, where the wooden pulpit of that apoſtle is kept incloſed in another of gilt bronze, and ſupported by two of the *Greek* and two of the *Latin* fathers, *viz.* St. *Chryſoſtom*, St. *Athanaſius*, St. *Auguſtin*, and St. *Ambroſe*; all four are very large, and of gilt bronze, ſtanding on four ſtately marble pedeſtals. Over the pulpit is a glory of the ſame metal, and in the center of it the Holy Ghoſt is repreſented in the form of a dove, with rays iſſuing from all parts of it. The whole work, which coſt a hundred and ſeven thouſand five hundred and fifty-one *ſcudi*, or crowns, was deſigned by *Bernini*, and caſt by *Giov. Piſcina*. Altare della Catedra di S. Pietro.

Before this altar ſtands a large bronze lamp, made by order of *Clement* XI. who granted to all the religious orders the privilege of having the image of their founders placed here, and gave the precedency to thoſe orders which were moſt expeditious in paying this honour to their founders. The *Dominicans* were the firſt in accepting of the Pope's indulgence. The ſtatue of their founder is cut out of a ſingle block of marble, which, before it came into the ſculptor's hands, coſt two thouſand *Roman ſcudi*, or crowns. His countenance and attitude ſtrongly expreſs the vehemence and rigour which too often influence his diſciples in the proceedings of the inquiſition. At his left-ſide is a dog with a flaming torch, which is the arms of the above-mentioned formidable tribunal. *Le Gros* has eminently ſhewn his uſual ſkill in this ſtatue, which was ſet up in the year 1706. Oppoſite to it, ſome years ago, namely, in the pontificate of *Benedict* XIII. the ſtatue of St. *Francis* was likewiſe ſet up here; but the other orders have not yet thought fit to take the advantage of the Pope's grant; and as the two chief places

are now taken up, it is probable the others will a long time remain vacant. As for the humble ſociety of the *Jeſuits*, I dare anſwer that they will be none of the firſt to fill one; their known maxim being *aut Cæſares, aut nihil.*

The inſtitution of the *Carmelites*, as deriving their origin from the prophet *Elijah*, was aſſented to and confirmed in all the forms of law by *Benedict* XIII. yet they have hitherto delayed publicly to aſſert the antiquity of their order, by erecting the ſtatue of their founder in this place.

Monument of Urban VIII. On the right hand, as one goes to the *Altare della Catedra*, is the monument of *Urban* VIII. of black marble, by *Bernini*. That this pope was of the *Barberini* family may be known by the multitude of bees ſcattered over it; but the moſt ingenious devices loſe their agreeableneſs by a too frequent repetition. Beſides, nothing ſhould have place in a mauſoleum but what is ſolemn and grand; in other reſpects, the ſkill of the ſtatuary is truly admirable, and eſpecially in the two ſtatues of Charity and Conſtancy.

Monument of Paul III. Oppoſite to this is the monument of pope *Paul* III. of the *Farneſe* family; it was deſigned by *Michael Angelo*, and executed by *della Porta*. The whole work is ſaid to have coſt twenty-four thouſand *ſcudi*, or crowns. Two marble ſtatues, in a reclining poſture, on this monument, are particularly admired; one repreſents Truth, or Prudence, as a woman of a mature age, and ſerious countenance, with a plain and modeſt drapery; but the other ſtatue, repreſenting Religion, is quite a contraſt to this, being a young wanton female, with a beautiful face, and in an indolent attitude. It it ſaid that a *Spaniard*, who, *Pigmalion* like, was enamoured of this ſtatue, concealed himſelf in the church, in order to be locked in, and was detected in ſuch indecent practices, as, in any other popiſh country, would have coſt him his head; but as he was a relation of cardinal *Caraffa*, he came off with a reprimand only *. This, however, occaſioned a light drapery of bronze, like a ſhift, to be added to this ſtatue, reaching from the breaſt to the knees. She holds in her hand a flaming heart, and ſome make no ſcruple of ſaying, that this ſtatue was deſigned for *Clelia Farneſia*, a daughter of pope *Paul* III. which he had whilſt a cardinal. He had alſo a ſon, called *Pietro Aloyſio Farneſe.*

The next is the fine monument of *Alexander* VIII. which was not completed till the year 1745, and is curiouſly adorned with *verde antico*, and an oriental yellow marble, not unlike agate.

* A like amour of *Praxiteles* with the *Gnidian Venus* is related by *Pliny*, *Hiſt. Nat. lib.* 36. *c.* 5.

Oppoſite

Oppoſite to the altar is a picture of St. *Peter* healing the lame man at the door of the temple of *Jeruſalem*, in oil colours, by *Civoli*; but being extremely damaged, it is to be replaced by another in moſaic-work.

At the *Altare di S. Leone il Grande* is a very curious *baſſo-relievo* on a ſingle block of marble; it contains a groupe of eighteen perſons, of whom ſeven are very large, finely executed in *alto-relievo*. The ſubject is *Leo the Great* threatening *Attila*, king of the *Huns*, with the vengeance of St. *Peter* and *Paul* (who are ſeen in the air with countenances full of reſentment) in caſe he ſhould offer to attack *Rome*. According to *Bellori*, *Aleſſandro Algardi*, a *Bologneſe*, worked cloſely at this piece for the ſpace of five years, and was rewarded by *Innocent* X. with ten thouſand, or, as ſome ſay, thirty thouſand *ſcudi*, or crowns. The figures in the front of this noble piece are almoſt detached from the ground, and may be called ſmall ſtatues; which, however, with all the reſt, were cut out of one piece of marble. The next monument in order is that of *Alexander* VII. which is an admirable ſpecimen (though not one of his beſt pieces) of the ſkill and genius of *Bernini*. The Pope is repreſented kneeling betwixt four large ſtatues of ſo many Virtues: to one of them, which is ſuppoſed to be Charity, ſome connoiſſeurs object, that the breaſts hang down too low; however this mauſoleum is a greater ornament to the church, than the life of *Alexander* VII. was to the papal See. The *Roman*-Catholics themſelves do not ſcruple to ſay, *that when a cardinal he was a ſaint, but when he was pope he proved a devil.* Near this mauſoleum are ſeveral confeſſionals, with different inſcriptions, as, *Pro lingua ſuperioris Saxoniæ, pro lingua Illyrica, pro lingua Hiſpana*, &c. that every one may know where to addreſs himſelf to a confeſſor who underſtands his language. Formerly here alſo ſtood a braſs veſſel, in which, during the firſt perſecutions, the blood of the martyrs is ſaid to have been received; but it is now locked up in another place.

Fine baſſo-relievo.

Veſſel for receiving the blood of the martyrs.

The painting *in freſco* by *Romanelli* over the veſtry-door, repreſenting St. *Peter* exorciſing a poſſeſſed perſon, was formerly on the other ſide of the church, where the monument of *Alexander* VII. now ſtands, and was removed hither together with the wall.

The veſtry is an octagonal building, and ſtands a little detached from the church. Over the door, on the inſide, are ſhewn large iron chains, pretended to have been thoſe of St. *Peter* and St. *Paul*. Here are to be ſeen ſome valuable paintings, and abundance of reliques, moſt of which are, on *Eaſter-Monday*, expoſed to public view.

Chains of Peter and Paul.

In the wardrobe adjoining to it is kept the extraordinary furniture of the cathedral; particularly a ſet of hangings, conſiſting of above thirty-thouſand ells of crimſon damaſk, enriched with a gold-lace, four inches broad, and ſaid to have coſt a hundred thouſand *ſcudi*, or crowns.

Gregory's chapel.

The next chapel, and the firſt that was finiſhed in the church, is that of *Gregory the Great*. It was built by *Clement* VIII. from a deſign of *Della Porta*; and from that Pope it is alſo called *Capella Clementina*. Under the altar lies the body of *Gregory the Great*. The altar-piece, painted by *Sacchi*, repreſents the ſtory of a *Poliſh* embaſſador deſiring ſome reliques of the Pope, who gave him a handkerchief full of earth from *Veſpaſian*'s amphitheatre. The embaſſador expreſſed no ſmall diſpleaſure at this apparent mockery; but by a miracle inſtantaneouſly wrought by the Pope, he became convinced that this earth was impregnated with the blood of martyrs; though from hiſtory one would rather think, it muſt be with the blood of wild beaſts.

Sacred earth from an amphitheatre.

Four of the fathers of the church, and other moſaic figures in the ſmall cupola of this chapel, are by *Marcello Provenzale*.

Fine piece of moſaic.

Oppoſite to this chapel is an admirable piece of moſaic-work, of the death of *Saphyra*, containing twenty-three figures as big as the life, and in variety of habits. It was done from a painting of *Roncalli delle Pomerancie*.

Next to this is the monument of *Leo* XI. of white marble, by *Algardi*. The Pope and two of the Virtues ſtanding by him, are bigger than the life; but what is moſt admired is the *baſſo-relievo* on the tomb, repreſenting the ſubmiſſive reconciliation of *Henry* IV. of *France* to the *Roman* church.

Oppoſite to *Leo* XI. lies *Innocent* XI. of the *Odeſchalchi* family, with a fine monument, where *Moinot*, a *Burgundian*, has immortalized his ſkill in the *baſſo-relievo's* and other parts of the ſculpture to be ſeen on it.

The chapel contiguous to it, dedicated to the immaculate conception of the virgin, is called *Cappella del Coro*. Here the offices which require muſic are ſolemnly performed, for which it is very well adapted. The band of muſic ſtands the Pope in five thouſand *ſcudi*, or crowns, a year.

Under the altar is buried St. *John Chryſoſtom*, patriarch of *Conſtantinople*; and over it is a white marble *Pietà*, by *Michael Angelo*, with a crown of gold over the heads of the virgin *Mary* and our Saviour. In this chapel lies alſo *Clement* XI. of the *Albani* family; but his tomb has nothing remarkable.

Clement *the eleventh's tomb.*

Further towards the main entrance of the cathedral is the monument of *Innocent* VIII. the braſs ſtatues, and other ornaments of which were caſt by *Antonio Pollajuolo*. On this monument are the following words:

Tomb of Innocent VIII.

In innocentia mea ingreſſus ſum, redime me, Domine, & miſerere mei.

'I have walked in my innocence; redeem me, O Lord, and be 'merciful unto me.'

And under them is this inſcription:

Innocentio VIII. Cybo Pont. Max.
Italicæ pacis perpetuo cuſtodi,
Novi Orbis ſuo ævo inventi gloriâ,
Regi Hiſpaniarum Catholici nomine impoſito,
Crucis ſacroſanctæ repertæ titulo,
Lanceâ, quæ Chriſti hauſit latus,
à Bajazethe Turcarum Tyranno dono miſſâ
æternùm inſigni
Monumentum è vetere Baſilica huc tranſlatum
Albericus Cybo Malaſpina
Princeps Maſſæ,
Ferentilii Dux, Marchio Carrariæ, &c.
Pronepos
Ornatius auguſtiuſque poſuit Anno Dom.
MDCXXI.

'To the memory of pope *Innocent* VIII. of the *Cibo* Family, the con-'ſtant preſerver of the tranquility of *Italy*, whoſe happy pontificate was 'diſtinguiſhed by the diſcovery of the new world; by the grant of the 'title of *His Catholic Majeſty* to the king of *Spain*; the invention of the 'ſacred croſs; and by the preſent of the ſpear which pierced our Sa-'viour's ſide, ſent by *Bajazet* emperor of the *Turks*, *Alberic Cibo* '*Malaſpina*, prince of *Maſſa*, &c. his great-grandſon, erected this 'monument, which he removed hither from the old cathedral, and 'embeliſhed it with additional ornaments in the year 1621.'

In the next chapel is an altar-piece of the virgin *Mary*'s purification; formerly painted by *Romanelli*, but ſince altered to a charming piece of moſaic, in which are repreſented ſeventeen large figures, one of them bearing a lighted torch. The laſt chapel in this cathedral was built by *Innocent* XII. who, that nothing might be wanting to its magnificence, ordered the admirable pophyry coffin, which is ſaid to have contained the body of the emperor *Otho* II. to be brought hither, and converted into a font. The marble-work is by *Fontana*; the ornaments of gilt braſs

were caſt by *Giardino*, and deſigned by *Theodon*. The baptiſm of Chriſt, on the altar, is a fine piece of painting, by *Carlo Maratti*.

Number of pillars, altars, &c.

In St. *Peter*'s church are about a hundred and eighty large marble pillars; the ſquare pilaſters were incruſted with red marble by *Innocent* X. and adorned with white medallions or buſts of the popes, and white doves, with green branches in their bills, being the arms of that pope, in *baſſo-relievo*. The number of altars in this church are twenty-nine; and the pavement is all over marble. Every thing here is kept with ſuch neatneſs and order, that it looks like a new-built church; and upon the leaſt appearance of any duſt on the walls or cieling, people are drawn up in machines made for that purpoſe to take it away. The duſt is not ſwept off, as that would be only driving it from one place to another, beſides damaging the work with bruſhes or brooms; but is wiped off with linen cloaths. No leſs than fifty perſons are appointed for this office. The great care obſerved in keeping the church clean made me wonder they ſhould ſuffer birds to fly about in it, among which were ſome pigeons; but whether this was owing to the difficulty of catching them, or to a kind of ſuperſtitious regard to that bird, * I cannot determine.

Obſervations on moſaic work.

The church is ſomewhat dark, on account of the thickneſs of the walls and the ſmallneſs of the windows: For the ſame reaſon it is alſo damp, which is ſuch a prejudice to the pictures on canvaſs or wood, that it has been found abſolutely neceſſary, as they decay, to ſupply their places with unperiſhable pieces in moſaic work. It may not be improper here to give ſome account of this curious art which is ſo often mentioned in the deſcription of the churches at *Rome*. That the ancients carried their repreſentations of inlaid precious ſtones to great perfection, appears from *Pliny*, *lib.* xxxvii. where he ſays, That *Pompey*, in a triumphal proceſſion, had his effigy, conſiſting of pearls, curiouſly arranged, carried in the ſpectacle, *veriore luxuriæ triumpho*, which was 'rather the triumph of luxury than valour', as that author adds. But this I do not take to have been the ſort of work in queſtion, which was rather what the *Romans* called *Lithoſtrata* or *Opera Muſiva teſſellata*, *vermiculata*, *ſectilia*, and the artiſans *Muſearios*, or *Muſivarios* †. The materials uſed by the moderns for theſe works are little pieces of glaſs of all the different ſhades in every tint or colour, like thoſe of the fine *Engliſh* worſted uſed in needle-work.

* The *Ruſſians*, till the time of *Peter the Great*, ſcrupled to eat pigeons, becauſe the Holy Ghoſt had appeared in that form. Of a piece with this, is the profound reaſoning of thoſe caſuiſts who have begun to eat fleſh on *Fridays* during the year in which the feſtival of the nativity falls on that day, quoting theſe words in the firſt chapter of St. *John*, 'The word was made fleſh.'

† *Vide Cod. lib.* x. *tom.* lxiv. *de artificum excuſatione*, *Spartian. in vita Peſcenni Nigri*, & *Inſcriptiones Gruterian. paſſim.* But the moſt ancient account of ſuch kind of work is in the firſt chapter of *Eſther*, v. 6.

The

The glaſs is firſt caſt into thin cakes, which are afterwards cut into long pieces of a different thickneſs. Many of the pieces uſed in the works on roofs and cielings, which are conſequently ſeen only at a great diſtance, appear to be a finger's breadth; but the finer works conſiſt only of glaſs pins, if I may call them ſo, not thicker than a common ſewing needle, ſo that a portrait of four feet ſquare ſhall take up two millions of ſuch pins or ſtuds.

Theſe pins are ſo cloſely joined together, that after the piece is poliſhed (which is done in the ſame manner as looking-glaſſes are poliſhed,) it can hardly be diſcerned to be an arrangement of an infinite number of particles of glaſs; but rather looks like a picture painted with the fineſt colours, with cryſtal placed before it. The ground in which theſe vitreous pieces are inlaid, is a paſte compounded of calcined marble, fine ſand, gum *tragacanth*, whites of eggs and oil. It is at firſt ſo ſoft, that the pieces are eaſily inſerted, and upon any overſight, may be taken out again, and the paſte new moulded for the admiſſion of other pins or ſtuds; but by degrees it grows as hard as a ſtone, ſo that no impreſſion can be made on the work. This paſte is ſpread within a wooden frame, which, for the large pieces, muſt not be leſs than a foot in breadth and thickneſs. This frame is faſtened with braſs tacks to a plate of the ſame metal, or to a ſtone ſlab; and as in capital pieces, which are often twenty feet by fifteen, this paſte-ground muſt be above $\frac{1}{4}$ of a foot deep, and the pins or ſtuds as long, it may eaſily be conceived of what weight ſuch a piece muſt be. The pieces deſigned for roofs, or any diſtant place, are not poliſhed; but in the altar-pieces, *&c.* nothing is wanting to give them the moſt beautiful and ſplendid appearance. A piece of about eighty ſquare feet, if performed with tolerable care and delicacy, will employ eight artiſts for the ſpace of two years. The ſtuds of the ſeveral colours lie ready before the artiſt in caſes, as the letters are laid before the compoſitors in a printing-houſe; and ſuch is their accuracy in imitating the fineſt ſtrokes of the pencil, that the only apparent difference betwixt the original painting and ſuch a copy, is, that the latter has a much finer luſtre and the colours are more vivid. All the altar-pieces in St. *Peter*'s church are to be done in moſaic work; ſeveral Popes, in imitation of *Innocent* XII. having left proper funds, by will, for that purpoſe, which, by private legacies that are daily given, are continually augmenting. Under *Benedict* XIII. only three altar-pieces were executed in moſaic; the cathedral at *Benevento* being the favourite object of his munificence.

The cutting of the glaſs after fuſion is performed on the top of St. *Peter*'s church, and the work or the arranging and fixing of the ſtuds is carried on in an edifice for that purpoſe behind the church. The ſtuds uſed in the

the old moſaic works are very large, and often covered either with ſilver or gold. Towards the end of the thirteenth century, at the ſame time that *Giovanni Cimabue* a *Florentine* (who was born in 1240, and died in the year 1300) had began the reſtoration of painting by his improvements in deſign, *Andrea Taſſi* his countryman brought the moſaic work into greater vogue; having learned the art from *Apollonius* a *Greek*, who had given ſome admirable ſpecimens of his ſkill at St. *Mark*'s church at *Venice:* he likewiſe taught him the method of enamelling, and eſpecially of preparing the gems and vitreous compoſitions for moſaic work.

This curious art has been greatly improved during theſe two laſt centuries, as may be ſeen by the coarſe works of the old ſmall cupola's in St. *Peter*'s, where the ſtuds are made of burnt clay, and varniſhed with ſeveral colours on the ſurface only; but they are gradually taken away to make room for the finer work of later times.

The modern moſaic muſt be alſo diſtinguiſhed from the *Florentine* work, which conſiſts of ſparks of gems and ſmall pieces of the fineſt marble, ſet together in imitation of birds, flowers, *&c.* as a cabinet-maker inlays a table or cabinet with variety of figures in wood of different colours; hence it is called *Pietre pretioſe commeſſe.*

But it is not ſufficient to take a view only of the cathedral of St. *Peter*'s, and the vaults under it; its upper parts preſent ſuch objects, that no traveller can grudge the labour of going up to the globe or ball on the top. The firſt winding aſcent or ſtair-caſe, if I may term it ſo, which begins not far from the *Capella del Coro* is without ſteps, ſo that a horſe may go up and down; the chief reaſon of this contrivance was, that the proviſions for the workmen who lived above, and materials for building the church, might be more conveniently carried up by aſſes. At the door of this place the porter requires every one's ſword, which, on coming down, is redeemed for a *paolo* or ſix-pence. This is the only fee permitted to be taken, according to an inſcription engraven on the wall; yet here and there in the upper parts of the edifice one meets with thoſe who break through that order. Underneath the aſcent are ſeveral men employed in beating of *Geſſo* (which is the worſt ſort of *gypſum* or ſtone plaſter, the beſt being called *Stucco*;) and this they do either by way of penance, or to procure a diſpenſation which they have not money to purchaſe. After going up the firſt aſcent and about two hundred and eighty ſteps higher, one enters into a gallery within the church near the roof. This gallery has no balluſtrade, but is broad enough to walk in without any danger. From this place the extraordinary ſize of the moſaic images appears, which, from the pavement below, ſeem to be only of the natural dimenſions; to mention one inſtance, *viz.* the length of St. *Peter*'s keys, which is no leſs than thirty-

three

three *Roman* palms. The inner gallery of the cupola is ſtill much higher than this.

Here may be alſo ſeen the true dimenſions of thoſe gigantic ſtatues of Chriſt and his apoſtles over the frontiſpiece. In *Auguſt*, 1729, the head of St. *Matthew*'s ſtatue was ſtruck off by a flaſh of lightning; but the ſaint was not ſuffered long to remain in a matilated condition. The dome of the grand cupola may properly be ſaid to be double; the ſtair-caſe runs above the inward dome for fifty-eight ſteps, while the outward dome, or cupola is ſeen above; the concavity of which anſwers to the convexity of the dome beneath. Twenty-two ſteps higher brings one to the outward gallery of the cupola, round which there is an iron balluſtrade. Here are fine pillars round the cupola ſeven common ſpans and a half round, and twenty-four ſpans high, without the pedeſtals. Betwixt theſe pillars are glaſs-windows, which admit the light into the great cupola; they alſo ſupport the inner dome, over the convexity of which one aſcends twenty-three ſteps higher, holding by a rope, inſtead of a balluſtrade. *Largeneſs of the ſtatues on the roof.*

Here alſo one climbs between the concave and convex domes, which brings one to the top of the great cupola, and the lanthorn, which has an opening towards the city. This part, in the evening of St. *Peter*'s-day, is illuminated with nine lamps: from hence there is a proſpect of the ſea, though it be forty *Italian* miles diſtant from *Rome*. On the wall is the following admonition:

Quincunque auſu temerario præſumſerit ſacroſanctum hunc locum, quo modo libet, coinquinare, indignationem Dei Omnipotentis, ac Beatorum Petri & Pauli, Apoſtolorum ejus, noverit ſe incurſurum, & in alias corporales pœnas arbitrio Sac. Congregat. Rev. Fabricæ, &c.

'Whoever ſhall preſume in any manner to pollute this ſacred place, 'let him know that ſuch impious raſhneſs ſhall incur the wrath of Al-'mighty God, and of his bleſſed apoſtles St. *Peter* and St. *Paul*, beſides 'corporal penalties, to be inflicted at the pleaſure of the ſacred commiſ-'ſion for managing all the concerns of this auguſt and venerable edifice.'

This caution is repeated likewiſe in the *Italian* language.

From hence one aſcends a wooden ladder of fourteen, and then another of iron with twelve ſteps, by which, and through a very narrow aperture, one comes at length to the copper ball on the top of the cupola, which, it is ſaid, will contain two-and-thirty perſons; but it is hardly capacious of ſuch a number, unleſs they were ſtowed like ballaſt in a ſhip. The diameter, taken by the iron croſs hoops which bind this work together,

gether, is twelve common ſpans, or near eight feet; but others make the diameter eleven *palmi*, or eight *Engliſh* feet, and one third. This ball, and the croſs on the top of it, which is nineteen *palmi*, or fifteen *Engliſh* feet and a half high, were caſt by *Sebaſtiano Torriſani*. According to the computation of Mr. *Tarade*, chief engineer to the *French* king in *Alſace*, publiſhed at *Paris* in 1713, this globe is about ſix *toiſes* * lower than the top of the tower at *Straſburg*.

Whoever is deſirous of an authentic and accurate account of the whole ſtructure of St. *Peter*'s church at *Rome*, will be completely ſatisfied in the *Architettura della Baſilica di S. Pietro in Vaticano, Opera di Br. Lazari, M. A. Bonarota, Carlo Maderni & altri famoſi Architetti, intagliata da M. Ferraboſco, Roma* 1684, *fol. cum figuris*; in *Fontana*'s *Latin* and *Italian* works, publiſhed in folio 1694, with fine copper-plates; *Il Tempio Vaticano e ſuo Origine con gli Edificii più conſpicui antichi e moderni*; in the learned Jeſuit *Bonanni*'s *Hiſtoria Templi Vaticani, Romæ, fol.* 1700; and likewiſe in the Jeſuit *Donato*'s treatiſe *de Urbe Roma, lib.* iv. *c.* 9.

Any perſon duly viſiting this church, obtains every time an indulgence for ſix thouſand years, which is the leſs doubted by thoſe who believe St. *Peter* to be the door-keeper of the kingdom of heaven, whoſe goodwill muſt certainly go a great way towards an admittance there. This patron of the cathedral was pleaſed, in a miraculous manner, to cauſe a ſpring to flow near it towards St. *Martha*'s church, the water of which is uſed in the Pope's bakehouſe near the *Vatican*; and his Holineſs's bread is accounted the beſt in all *Rome*.

The beſt bread in Rome.

Adjoining to St. *Peter*'s church, on the north-ſide, is the ſpacious palace of the *Vatican*, in which are twelve thouſand five hundred and twenty-four rooms, or apartments; and the governor aſſured me, that in this palace there are eleven thouſand two hundred and forty-ſix chambers, twenty-two courts, and twelve hundred hearths or fire-places. No traveller can be ſuppoſed either to have opportunity or inclination to examine into the truth of this account, ſo that we muſt depend on the veracity of the Pope's officers and domeſtics; and their authority for what they advance is the wooden model of this palace, which at preſent is not to be ſeen; *Clement* XI. upon his exaltation to the papal dignity, having appropriated to himſelf the room wherein it ſtood, along with ſome other models. It was very much damaged by the removal, and is not yet repaired; ſo that it is kept locked up, and is never ſhewn to ſtrangers. The loſs of the model of St. *Peter*'s cathedral, by *Antonio Sangallo*, is juſtly to be lamented, as it was a work of ſuch accuracy and beauty, that it coſt above thirty thouſand *ſcudi*, or crowns. Though

Largeneſs of the Vatican *palace.*

* Thirty-ſix feet.

this

this may appear a vaſt ſum for ſuch a piece of work, yet is it far ſhort of what the king of *Portugal* laid out in a model of this ſame cathedral; in which every particular ornament to be ſeen in the original, was repreſented in miniature, even to the gems, *&c.* The whole expence of this admirable model is ſaid to have amounted to near a hundred thouſand dollars *.

This palace having been built and enlarged at different times, there is no proportion or ſymetry obſerved in its ſeveral parts; and to avoid damaging the fine area before St. *Peter*'s church, it has not ſo much as a portico in front. The entrance to it on that ſide next the church is near the above-mentioned ſtatue of *Conſtantine the Great*, by *Bernini*. The fine marble ſteps there, by the ſame architect, lead to the *Sala regia*, and the adjoining apartments. Further on the right-hand-ſide of the great area is another entrance, where the *Switzers* have their main guard; and over the door is a moſaic-work of the virgin *Mary*, with St. *Peter* and St. *Paul*, by *Fabio Chriſtofori*, but deſigned by *Gioſeppe d' Arpino:* from hence, by aſcending a pair of ſtairs, which lead to the grand apartments of this palace, one has a view of three galleries over each other, in which *Raphael* immortalized his name by his amazing ſkill. The middle gallery leads into an apartment, which at preſent is made uſe of for a conclave, and is called *Le Loggie*, and alſo *Raphael's Bible*, on account of the hiſtories of the Old and New Teſtament, painted here by *Raphael*. The roof of this gallery is not of an equal height, but is divided into ſeveral vaulted compartments, terminating at every pillar or window, and every compartment is filled with exquiſite paintings in *freſco*. One cannot ſee without concern ſuch pieces expoſed to the duſt, *&c.* There goes a ſtory, that *Raphael*, having on three of theſe compartments repreſented the three firſt days of the creation, once found means (notwithſtanding all *Michael Angelo*'s precaution) to get into *Sixtus the fourth*'s chapel (the cieling of which *Angelo* was then painting) where he was ſtruck with aſtoniſhment at the majeſty in which this painter had repreſented God the Father; but made uſe of the deſign to his great advantage in the proſecution of his work. This may ſerve as an inſtance, to ſhew that the greateſt maſters may often learn ſomething from their inferiors. *Michael Angelo* excelled in ſculpture more than he did in painting, and is by no means to be placed on a level in that art with *Raphael*. The latter was of a mild, affable, and generous diſpoſition, in ſo much that theſe amiable qualities appear conſpicuous even in his manner of deſigning and painting; eſpecially in this piece. No Chriſtian ſhould attempt any repreſentation of the Deity, as it is con-

Galleries of admirable paintings by Raphael.

Remark on the repreſentation of God the Father.

* About 23333*l.* 7*s.* 4*d. ſterling.*

trary to his expreſs command; but if, like the pagans, ſome *Anthropomorphiſts* muſt needs have a viſible image of their incomprehenſible Creator, a countenance which ſtrikes the mind with reverence and awe ſeems to me more proper than one like this of *Raphael*'s, where beauty and mildneſs excite only complacency and delight *.

Fine paintings. Among theſe pieces, the portrait of *Eve* is much admired by all connoiſſeurs, and is known to have been executed by *Raphael*'s own hand; who is allowed indeed to have deſigned the other figures: but whether he alſo painted them is much queſtioned, there being reaſon to think that *Julio Romano* and *del Colle* had a ſhare in moſt of them. The judgment of *Solomon* is a capital piece, as is alſo the Lord's-ſupper, where the faces of all the diſciples are in view, though they ſit at a ſquare table; the latter is attributed to *Raphael*, and the former thought to be *Julio Romano*'s. In the ſtory of *Bathſheba* there is a great impropriety in making her bathe herſelf in the ſight of *David*'s army. In the other galleries are paintings by *Pellegrino Modaneſe*, *Giovanni Modaneſe*, *Raphael di Reggio*, *Paris Nogari*, *Maſcherino*, *Giov. Paulo Tedeſco*, *Perino del Vaga*, &c. Thoſe who admire fine prints cannot but be pleaſed with the collection of fifty-five half-ſheets of imperial paper, ſold by *Roſſi* at *Rome*, not far from *Santa Maria della Pace*, for four *ſcudi*, under the title of *Le Loggie Vaticane, coll' Iſtorie del Vecchio e nuovo Teſtamento, col Profeta Eſaia (e il depoſito di Raffaele inventato e diſſegnato da Carlo Maratti) intagliate in acqua forte da Pietro Aquila, e Ceſare Fantetti.*

Painting by Raphael, *in the* Camera della Signatura. But the place where *Raphael*'s ſkill ſhines in its greateſt glory is the *Camera della Signatura*, and the three rooms adjoining to it. The former apartment was finiſhed in 1511, and in it are four large pieces, being emblematical repreſentations, 1. Of the chief articles of the *Romiſh* faith, *viz.* the Trinity, the Mediation of Chriſt, Tranſubſtantiation, a future ſtate, *&c.* 2. Of the Sciences, and progreſs of the human mind in philoſophy, mathematics, and aſtronomy; on which account this piece is uſually termed the *ſchool of Athens*. 3. Of Poetry, and mount *Parnaſſus*. 4. Of Juſtice, Prudence, and other moral virtues.

In the next apartment, one cannot but obſerve a groſs piece of flattery, in the hiſtory of *Heliodorus*, where pope *Julius* II. is repreſented driving the enemy out of the eccleſiaſtical ſtate. Another picture in this chamber

* Our author does *Raphael* great honour by this criticiſm, which, indeed, is not much to his own credit, as it ſavours a little of the *Calviniſtical* ſourneſs. Surely the painter could not infuſe too much mildneſs and complacency, goodneſs and ſerenity into the countenance of that Being, whoſe mercy is over all his works, when he was exerting the beneficent act of creation, and communicating happineſs to a new race of beings; not that I approve of ſuch repreſentations, but would only juſtify the propriety of the painter's deſign, upon a ſuppoſition that the Supreme Being could be made viſible to mortal eyes, or repreſented by the fineſt ſtrokes of the pencil.

is

is accounted the beſt for colouring of any that *Raphael* ever painted. The ſubject of this piece is a pretended miracle which happened at *Bolſenna* in 1264, in the reign of pope *Urban* IV. where a wafer was viſibly changed into blood for the conviction of an officiating prieſt, who doubted of the doctrine of tranſubſtantiation; in which *Julius* II. again repreſents the perſon of *Urban* IV. and appears in great pomp. The emotions of the ſpectators at ſuch an awful event, and eſpecially the aſtoniſhment and dread of the prieſt, together with the ſimplicity and extreme ſurpriſe viſible in the countenance of the Pope's *Swiſs* guards, are inimitably expreſſed by the painter. The Pope is the only one without any marks of fear or ſurpriſe; which, it is ſaid, was deſignedly done by the artiſt.

Other paintings.

The third piece of painting in the ſecond apartment ſhews *Attila* king of the *Hunns* reſtrained from making any farther inroads upon the *Roman* territories by *Leo*'s bold ſpeech to him, ſeconded with a viſion from heaven. The fourth is a moſt admirable piece repreſenting St. *Peter* delivered out of priſon, intended as an alluſion to the impriſonment of *Leo* X. before his exaltation to the papal dignity, when he was taken priſoner at the battle of *Ravenna*, from whence, however, he found means to make his eſcape.

On the cieling are four ſmaller pieces by *Raphael*, *viz.* 1. God appearing to *Moſes* in the flaming buſh. 2. The deluge with *Noah*'s ark. 3. *Abraham* going to offer up his ſon *Iſaac*. 4. *Jacob*'s viſion of the myſtic ladder. In the next apartment are the following pieces alſo by *Raphael*. 1. Pope *Leo* vindicating his conduct before *Charles the Great*. 2. The coronation of *Charles the Great* at *Rome*. 3. Pope *Leo* IV. by his benediction and making the ſign of the croſs, extinguiſhing a dangerous conflagation at *Rome*. 4. The victory gained by *Leo* IV. againſt the *Saracens* in the harbour of *Oſtia*. Theſe and the pieces above-mentioned by *Raphael* are all painted *in freſco*. *La Sala di Conſtantino* was to have been painted by him in oil colours: but he died while he was making the neceſſary preparations for it; having juſt painted the transfiguration of Chriſt on the mount, *il piccolo Farneſe*, and finiſhed his ineſtimable *Cartons* or patterns for tapeſtry, conſiſting of ſeven pieces of ſcriptural hiſtory, now in *Hampton-Court*, a palace belonging to the king of *Great Britain*: Theſe *Cartons* are, by ſome judges, preferred to all the paintings in the *Vatican* *. The *deſigns* of the *Sala di Conſtantino* were *Raphael*'s, and the painting, though not executed with the moſt judicious alterations, by *Giulio Romano* and *Franceſco Penni*, who, in imitation of the other apartments, I ſuppoſe for ſake of uniformity, have painted it *in freſco*. The

Sala di Conſtantino.

* See *Richardſon*'s treatiſe on painting and ſculpture.

four chief pieces of hiſtory repreſented here are, 1ſt. *Conſtantine the Great*'s viſion of the refulgent croſs in the air, a paſſage in hiſtory againſt which ſome weighty objections ſtill lie; and the painter is blamed for the frivolous adulation of introducing into ſuch a ſerious piece a droll miſhapen dwarf of cardinal *Hyppolyto de Medicis*, and likewiſe for the anachroniſm of diſplaying the croſs in many of the enſigns of *Conſtantine*'s army. The ſecond, which is a very large piece, repreſents the battle between *Conſtantine the Great* and *Maxentius*, in which the former was victorious. The third is the baptiſm of *Conſtantine the Great*, but without the appearance of any water, in which the emperor ſhould properly ſtand. The fourth is the ſo much boaſted donation of the city of *Rome* by the ſame *Conſtantine* to pope *Silveſter*, in which ſolemnity I ſee little need of the addition of a naked boy riding upon a dog.

Concerning the deſigns of *Raphael* and his other paintings in the *Vatican*, farther ſatisfaction may be had in *Bellori*'s *Deſcrizione delle imagine depinte da Raffaele d' Urbino nelle Camere del Palazzo Apoſt. Vaticano*, publiſhed at *Rome* in 1695, and in *Richardſon's Treatiſe on Sculpture and Painting*.

It is a great diſadvantage to the paintings in the *Vatican* palace, that they are placed either in darkiſh rooms, or in an improper light. In other apartments near the *Signatura* are very valuable pieces by *Peruzzi*, *Vaſari*, *Perino del Vago*, *Mutiano*, *Domenichino*, &c. In one chamber is a drawing in *crayons* on the wall, by *Carlo Maratti*, of Chriſt in the manger; the picture done from this deſign is in the *Quirinal palace*. In another chamber is the virgin *Mary* by *Gioſeppe d'Arpino* on a pellucid alabaſter, where the natural colour and veins of the alabaſter contribute not a little to the propriety of expreſſion; ſo that this piece is very highly eſteemed both as a work of nature and art. In the apartment where formerly pope *Pius* IV. lived, are ſhewn ſome good paintings of the two *Zuccari's*, *Baroccio*, *Gherardi*, &c. The *Pietà* which *Pietro di Cortona* painted by order of *Urban* VIII. is no longer in being; but over the door is a fine piece by *Muziani*, repreſenting the *manna* falling into the camp of the *Iſraelites*. When all the doors are open there is a beautiful viſta of five hundred common paces through pope *Pius*'s apartment and the large gallery to the *Belvedere* fountain. I ſpeak here of the gallery built by *Gregory* XIII. over the library, which was deſigned by *Michael Angelo*, and painted by *Paris Nogari*, *Marco di Faenza*, *Giov. di Modena*, *Giacomo Semenza*, *Ottaviano Maſcherino*, and *Lorenzino da Bologna*. The geographical draughts of the Pope's dominons in *Italy* and the country of *Avignon* were performed by father *Danti Perugino*, a *Dominican* monk, thoroughly verſed in this ſcience. The hiſtorical piece in the center of the cieling repreſenting Chriſt commanding *Peter* to *feed his*

Fine picture upon alabaſter.

Painting in the great hall of Gregory XIII.

his ſleep, is by *Romanelli*. This gallery is ninety geometrical or two hundred and thirty-three common paces in length; and adjoining to it is another gallery of ninety, and adjoining to this again another of fifty common paces. In the former are ſeveral deſigns by *Domenichino*, and in the latter ſeveral buſto's of the ancient philoſophers and poets; a copy of the firſt celeſtial globe made in *Greece*, the original being in the palace of *Farneſe*, and the *Circenſian* games in *baſſo-relievo* on an antique coffin of white marble. From this laſt gallery an open walk of an hundred and eight paces in length leads to the fountain. In the adjoining apartments are eight antique pieces of moſaic work ſeparately placed in the wall, having been dug up in 1711 in the *Sabine* gardens on mount *Aventine*. Two of theſe are hunting pieces, two others exhibit wild beaſts fighting; one has ſeveral *Bacchanalians*, and the reſt feſtoons, foliages, and birds. In the apartments are fine prints of the above-deſcribed pictures of *Raphael* in the *Loggie*, with ſome fine pieces in *freſco*, which, with the walls, were brought hither from other places. Here is alſo kept a model of St. *Peter*'s church, as it was to have been built from *Bramanta*'s deſign: but 'tis not a very extraordinary performance; for the model of the temple of *Solomon* lately ſhewn at *Hamburg* and *London* infinitely exceeds it. From hence a triangular ſtair-caſe of *Bramenta*'s contrivance, leads to a balcony which affords a glorious proſpect; it is alſo adorned with twenty antique pillars of ſeveral beautiful kinds of marble, ſome of which, when ſtruck with a key, ring like braſs or other metal. In this part of the palace is ſhewn pope *Benedict* the thirteenth's ſummer apartment. This conſiſts of one ſmall room, which ſerved him for dining-room, ſtudy, and audience-chamber, and a little cloſet; where, by way of amuſement, he had ſeveral watches lying upon a plain wooden ſtand near his bed, which conſiſted only of a matraſs laid upon boards, witout any curtains or feather-bed. In a ſmall chamber adjoining to this lay his chaplain, who was no better accommodated himſelf. Inſtead of ſplendid hangings, ſome prints of ſcriptural ſtories, and of the life of St. *Dominic* were all the ornaments of this apartment. The ſummer apartments of the other Popes are uſually hung with crimſon ſilk damaſk, and thoſe for winter are hung with velvet. As to the other furniture all I ſhall ſay is, that in moſt of the rooms are to be ſeen ſeveral wooden chairs and benches painted and varniſhed with green, which, under all the revolutions of the ſtate, remain unaltered; only on the acceſſion of a new pontiff to the papal chair, the name and arms of the deceaſed Pope painted on them are erazed to make room for thoſe of his ſucceſſor. The cardinals and embaſſadors at an audience, ſit on chairs; and princes, on the like occaſion, ſit upon three cuſhions laid upon one another; whilſt perſons of an ordinary claſs kneel. In the audience-chamber on each ſide of

Ceremonial at an audience of the Pope.

of the papal throne is a red ſtool for kings, as we were told; but for theſe two laſt centuries crowned heads do not ſeem to court that honour; even the *Pretender* to the *Britiſh* crown never had any other than private audiences of the Popes, and then he ſits in an armed chair. His ſon, who is ſtiled at *Rome* the prince of *Wales*, ſits likewiſe on a common chair, but takes place of all the cardinals.

Stair-caſes without ſteps. Several of the ſtair-caſes, (if they may be called ſo) of the *Vatican* palace are either without, or with very low ſteps, ſo that wood, water, and other neceſſaries may be brought up or carried down by aſſes.

Veſtry or wardrobe. In the back part of the *Vatican* is the veſtry or ward-robe, which is very well worth ſeeing on account of the pictures, altar-furniture, and veſtments kept there, though the moſt valuable things have been removed from hence to the caſtle of St. *Angelo*, where they are kept ſo ſtrictly, that it is not eaſy to have a ſight of them.

La Sala Clementina. In the farther part of the palace is the *Sala Clementina*, where at preſent are the *Swiſs* guards, which derives its name from the founder Pope *Clement* VIII. The architects were *Della Porta* and *Fontana*; the cieling and painting *in freſco* were done by *Giovanni del Borgo*, the other pieces by his brother *Cherubino* and *Baldaſſar Bologneſe*.

La Sala Regia. *La Sala Regia*, which is alſo called *Paolina* from *Paul* III. was built from a deſign of *Antonio Sangallo*, and its admired *ſtucco* work was done by *Perino del Vaga*, *Daniele di Volterra* and *Proſpero Breſciano*. Over a door in this hall is a portrait of one of the Popes, painted by *Vaſari*, who is repreſented denouncing his anathema's againſt hereticks. The famous ſea-fight againſt the *Turks* at *Lepanto* in the pontificate of *Pius* V. is the joint work of *Frederico* and *Tadeo Zuccari*, *Donato de Formello* and *Livio Agreſti*. Oppoſite to it is painted in *freſco* like the reſt, the emperor *Frederick Barbaroſſa*, by *Gioſeppe Salviati*, kneeling before his Holineſs, with the Pope's right foot upon his ſhoulder, with this inſcription:

The emperor Frederick Barbaroſſa *is at the feet of the Pope.*

Alexander Papa III. Friderici Primi Imperatoris iram & impetum fugiens abdidit ſe Venetiis; cognitum & à Senatu perhonorificè ſuſceptum, Othone Imperatoris filio navali prælio a Venetis victo captoque, Fridericus pace facta ſupplex adorat fidem & obedientiam pollicitus. Ita Pontifici ſua dignitas Venetæ Reipublicæ beneficio reſtituta MCLXXVII.

'Pope *Alexander* III. flying from the wrath and violence of the emperor *Frederick* I. concealed himſelf at *Venice*, where, being known, he was entertained with all due honour by the ſenate; and ſoon after *Otho*, the emperor's ſon, being defeated and taken by the *Venetians* in a ſea-fight, *Frederick*, at the concluſion of a peace, ſubmiſſively promiſed obedience and fidelity to the holy ſee. Thus by the kind aſſiſtance of the republic of *Venice* the Pope recovered his dignity in the year 1177.'

Nani

Nani, in the tenth and eleventh book of his *History of Venice*, tells us, that upon a misunderstanding betwixt *Urban* VIII. and the republic of *Venice*, this inscription, so much to the honour of the republic, was effaced, by that Pope's express order, who alledged that the fact was false; but *Innocent* X. upon a reconciliation with the *Venetians*, restored the inscription, as a monument of gratitude, and containing nothing but the real truth. This shews that the friendship or resentment of a Pope, notwithstanding his infallibility, can make white black, and black white.

Why the above inscription was once effaced.

There is a recent instance of an alteration made in a public inscription on account of an alteration in the state of affairs, in the gallery at *Versailles*, where, a few years ago, among the atchievements of *Lewis* XIV. was represented his expedition against *Holland*, with this inscription:

Another instance of altering of former inscriptions.

La Resolution prise de chatier les Hollandois 1671.

'The resolution taken of chastizing the *Hollanders*, 1671.'

But while some alterations were making in the building, the *Dutch* envoy took the opportunity to represent how agreeable it would be to the republic, if the above-mentioned expedition of his majesty were expressed in softer terms. Accordingly, on account of the harmony then subsisting betwixt *France* and *Holland*, the request was complied with, and the inscription was altered to

La Resolution prise de faire la Guerre aux Hollandois 1671.

'The resolution taken for entering into a war with *Holland*, 1671.

The painting over another door representing *Charles the Great* ratifying to the Pope the donation made by king *Pepin*, is the work of *Taddeo Zuccari*. Here is also *Vasari*'s piece of the perfidious massacre of *Paris*, which has its name from St. *Bartholomew*'s-day, on which it was perpetrated. Formerly these words were inscribed under it:

Massacre of Paris.

Strages Hugenotorum.

'The slaughter of the *Hugonots*.'

And on the other side:

Necem

Neccm Coligni Rex probat.

'The king approves of killing *Caligni*.'

But *Rome* itſelf ſeems to be aſhamed of that execrable inhuman procedure; this inſcription having ſome years ago been covered with a little gilded border. This, however, will remain in hiſtory as an indelible blot on *Gregory the Thirteenth*'s character, namely, that he applauded thoſe bloody nuptials of *Henry* of *Navarre*, by a medal he cauſed to be ſtruck, which on one ſide had this legend:

Ugonottorum ſtrages.

'The ſlaughter of the *Hugonots*.'

Under a ſmaller picture (near that mentioned above) where the wounded admiral *Caligny* is carried along, theſe words are ſtill legible:

Caſpar Colignius Amiralius accepto vulnere domum defertur. Gregorio XIII, *Pontif. Max. MDLXXII.*

'Admiral *Coligny* being wounded, is carried to his own houſe, *Gregory* XIII. being Pope, 1572.'

Over-againſt this is a perſon half naked, which was without doubt intended for *Henry* IV. of *France*, in a ſubmiſſive poſture before the Pope. Some of the inſcription under this picture has likewiſe been erazed; all that remains of it now is,

Gregor - - Eccleſia - - ſupplicem & pœnitentem abſolvit.

Sala Ducale. Over the door of the *Sala Ducale* is an angel holding the keys, by *Lorenzino di Bologna*; and another by *Raffaele da Reggio*, holding the papal crown. In this apartment, which was deſigned by *Bernini*, the Pope, on *Maunday-Thurſday*, waſhes the feet of thirteen poor prieſts of different nations. The ſtucco-curtain, which ſeems tied to the cieling, in the middle, where formerly ſtood a partition, is ſo naturally executed, that it has all the appearance of white ſilk, embroidered and fringed with gold. Here the Pope alſo holds conſiſtories, and gives audience to the embaſſors of crowned heads.

The

The *Sala Regia* opens into the chapel of *Sixtus* IV. and is a ſpacious room, with a beautiful pavement of inlaid marble. Behind the hangings, on the left ſide of the papal throne, is a cloſet, with a ſmall window, for the *Pretender* to be preſent at any ſolemnities. Theſe hangings, which are made from *Raphael's Cartons* at *Hampton-Court* and the imperfect remains of five others, are a conſiderable ornament to the place on the principal feſtivals. The prophets, ſibyls, and other paintings *in freſco* on the cieling, are by *Michael Angelo*; but the piece moſt admired here is that of the laſt judgment, over the altar, by the ſame artiſt. The painter has introduced ſuch a multitude of figures, with their limbs and attitudes ſo accurately delineated, that one would imagine his chief intention in this piece was, to diſplay his exact knowledge in Anatomy. But this exact imitation of nature occaſioned ſo many indecent nudities, that it was afterwards thought proper to cover many of them with a kind of drapery. Another overſight not leſs inexcuſable is, that in this ſubject, of all others the moſt ſolemn and important, the heatheniſh fables of *Charon* and *Minos* are introduced.

This chapel is ſomething dark, ſo that one has not a diſtinct view of the ſmall figures painted on the roof. The ſmoke of the wax tapers and lamps has alſo much ſoiled the picture of the laſt judgment.

Another door of the *Sala Regia* opens into the *Capella Paolina*, where is to be ſeen a piece of the crucifixion of St. *Peter*, by *Lorenzino da Bologna*; and the converſion of St. *Paul* by *Michael Angelo*; the cieling was painted by *Federico Zuccaro*.

In the *Palazzo Vecchio*, or old *Vatican* palace, of which I have already deſcribed the principal apartments, is the famous *Vatican* library, which was removed hither by order of pope *Sixtus* V. The anti-chamber, where the ſub-librarians and copiſts generally are, is adorned with ſome good landſcapes, by *Paul Bril*, with the pictures of ſeveral cardinals who have been librarians here. Of late, none but members of the ſacred college are inveſted with the office of chief librarian, to which is annexed a ſalary of an hundred *ſcudi d'oro*, or golden crowns per month. His chief deputy has, beſides an allowance of bread and wine, ſix hundred *ſcudi*, or crowns a year; and the other under-librarians a hundred and fifty crowns each. *Holſtenius*, *Allatius*, father *Laurea* and *Henry Noris* (the two laſt of whom were afterwards cardinals) were ſub-librarians here, and diſcharged their truſt with great applauſe. Vatican *library*.

The firſt gallery, of which there are three, is two hundred feet long, and about ſixty broad. On the right-hand, above the books, are ſeventeen pieces, of general councils, painted by *Henry Flamand*, with inſcriptions under them, to ſhew the principal decrees of each council. On the left hand are painted the moſt famous libraries of antiquity, with

inſcriptions likewiſe under them. Under the *Hebrew* library, which is the firſt in order, are the following words:

Moyſes librum Legis Levitis in Tabernaculo roponendum tradit. Eſdras, Sacerdos & Scriba, Bibliothecam ſacram reſtituit.

'*Moſes* gives the book of the law to the *Levites* to be depoſited in the 'tabernacle. *Eſdras* the prieſt and ſcribe reſtores the ſacred writings.'

Under the library of the apoſtles:

S. Petrus ſacrorum librorum theſaurum Rom. Eccleſ. aſſervari jubet.

'St. *Peter* delivers the treaſure of the Scriptures to be kept in the 'church of *Rome*.'

On the pillars in the middle of the gallery are painted the firſt inventers of letters, and among theſe *Adam* leads the van, who is ſtiled,

Divinitus edoctus, primus ſcientiarum & literarum inventor.

'The firſt inventer of letters and ſcience, being divinely inſpired.'

Next come the ſons of *Seth*, with a revival of the old fable of *Seth*'s pillars, to which the inſcription alludes:

Filii Seth columnis duabus rerum cæleſtium diſciplinam inſcribunt.

'The ſons of *Seth* inſcribe on two pillars the principles of aſtronomy.'

Under *Pythagoras* are theſe words:

Pythagoras literam Y ad humanæ vitæ exemplum invenit.

'*Pythagoras*, as an emblem of human life, invented the letter Y.'

The emperor *Claudius* is honoured with the following inſcription:

Claudius Imper. tres novas literas adinvenit.

'The emperor *Claudius* invented three letters which were added to 'the *Roman* alphabet.'

In

In this gallery are alſo the principal actions of *Sixtus* V. finely painted *in freſco*, by *Baglioni*, from deſigns of *Viviani*; and among others, *Fontana* preſenting to him the plan of this library, with theſe words under it:

Sixtus V. P. M. Bibliothecæ Vaticanæ ædificationem præſcribit.

'Pope *Sixtus* V. orders the *Vatican* library to be built.'

Here are alſo two inſcriptions cut in marble, in one of which an anathema is denounced againſt thoſe who ſhall wrong this library; the other gives an account of its foundation. The firſt is as follows:

Inſcriptions.

Sixti V. Pontif. Max. perpetuo hoc Decreto de libris Vaticanæ Bibliothecæ conſervandis, quæ infrà ſunt ſcripta, hunc in modum ſancta ſunto, inviolatéque obſervantor.

Nemini libros, Codices, Volumnia hujus Vaticanæ Bibliothecæ ex ea auferendi, extrahendi aliove aſportandi, non Bibliothecario, neque Cuſtodibus, ſcribiſque, neque quibuſvis aliis, cujuſvis ordinis, fas eſto. Si quis ſecus fecerit, libros, partemve aliquam abſtulerit, extraxerit, erepſerit, rapſeritque, concerpſerit, corruperit dolo malo, illicò a fidelium communione ejectus, maledictus, anathematis vinculo colligatus eſto. A quoquam præterquam a Romano Pontifice ne abſolvitor.

'It is enacted by this perpetual decree of pope *Sixtus* V. for the preſervation of the books in the *Vatican* library, that the prohibition and penalty underneath be inviolably obſerved and put in execution.

'No perſon, whether librarian, keeper, copiſt, or of what rank or calling ſoever, ſhall be permitted to take any books or manuſcripts belonging to the *Vatican* library, and carry them elſewhere. Any one that acts contrary to this decree, by taking away, ſtealing, tearing, or malicioufly ſpoiling any book, or part of a book, he ſhall immediately be excommunicated, curſed, and anathematiſed; nor ſhall ſuch offender be abſolved by any but the Pope himſelf.'

The other runs thus:

Sixtus, Pontifex Maximus, Bibliothecam Apoſtolicam, a Sanctiſſimis prioribus illis Pontificibus, qui Beati Petri vocem audiêrunt, in ipſis adhuc ſurgentis Eccleſiæ primordiis inchoatam, pace Eccleſiæ redditâ, Laterani inſtitutam, a poſterioribus deinde in Vaticano, ut ad uſus Pontificios paratior eſſet, tranſlatam, ibique a Nicolao Quinto auctam, a Sixto Quarto inſigniter excultam,

cultam, quo fidei noſtræ, veterum Eccleſiæ diſciplinæ rituum documenta omnibus expreſſa, & aliorum multiplex ſacrorum copia librorum conſervarentur, ad puram & incorruptam fidei veritatem perpetuâ ſucceſſione in nos derivandam, toto terrarum orbe celeberrimam, cum loco depreſſo, obſcuro & inſalubri ſita eſſet, aucto peramplo veſtibulo, cubiculis circum & infrà, ſcalis, porticibus, totoque ædificio a fundamentis obſtructo, ſubſelliis, pluteiſque directis, libris diſpoſitis, in hunc editum, perlucidum, ſalubrem, magiſque opportunum locum extulit, picturis illuſtribus undique ornavit, liberalibuſque doctrinis & publicæ ſtudiorum utilitati dicavit. Anno MDLXXXVIII. Pontificatûs ejus anno III.

'This apoſtolical library, begun in the very infancy of the church 'by theſe holy primitive Popes, who heard the voice of the bleſſed 'St. *Peter*, and on the reſtoration of the peace of the church eſtabliſhed 'in the *Lateran*, was afterwards, for the greater conveniency of the 'reigning Popes, removed into the *Vatican*; where it was augmented 'by *Nicholas* V. and received very noble improvements from *Sixtus* IV. 'And that the records of our faith, and the rites and diſcipline of the 'ancient churches might be known to all, and a variety of ſacred books, 'tending to the perpetual preſervation of the pure and uncorrupted faith, 'ſo famous throughout the whole world, might be preſerved, this 'ſtructure, which before ſtood in a low, obſcure, and unhealthy ſituation, was entirely rebuilt by *Sixtus* V. for the public benefit, and promotion of learning, with the addition of a very ſpacious portico, and 'rooms under and adjoining to it, together with a ſtair-caſe, benches, 'and deſks, in this lofty, airy, ſalubrious, and more convenient ſituation. 'He alſo adorned it with excellent paintings, and conſecrated it to the 'ſtudy of literature and the ſciences in the year 1588, and the third of 'his pontificate.'

Statues of Ariſtides *and St.* Hippolytus.

At a little diſtance from the entrance are two old marble ſtatues, brought hither by *Pius* IV. one is that of *Ariſtides*, the worthy *Athenian*, and the other of St. *Hippolytus*, biſhop of *Porto*. At the end of this gallery is an antique marble, repreſenting a veſtal virgin drawing with a ſlight cord the ſhip in which the *Mater Deûm*, or the Mother of the Gods, was brought to *Rome*; and under it is this inſcription:

Image of a veſtal virgin.

Matri Deûm & Navi Salviæ
Salviæ voto ſuſcepto
Claudia Syndicbe
D. D.

Among

Among the curioſities generally ſhewn to ſtrangers who are ſuppoſed to have any learning, is a manuſcript *Virgil*, written in the *Literæ unciales*, and ſuppoſed to be of the fourth or fifth century. The title is, *Virgilii Fragmenta, quæ primo Jo. Joviani Pontani fuerant, poſtea Petri Bembi Card. deinde Fulvii Urſini. Vid. ejuſd. Fulvii lib. Inventar. fol.* 25. The hiſtorical pictures in this manuſcript have been publiſhed in copper-plates by *Bartoli*, and with an elegancy far beyond the original. The text is not without ſome palpable errors. Here is alſo a manuſcript of *Terence*, with repreſentations of the *perſonæ* or maſques uſed on the ſtage by the ancient comedians. The manuſcript of *Henry* VIII. king of *England*, *de Septem Sacramentis*, is very neatly written, with this diſtich at the end: *Manuſcripts.* *King Henry the eighth's book of the ſeven ſacraments.*

Anglorum Rex Henricus, Leo Decime, mittit
Hoc opus & fidei teſtem & amicitiæ. Henricus.

'This book *Henry* king of *England* ſends, as a teſtimony of his faith, 'and his friendſhip for pope *Leo* X. *Henricus.*'

The love-letters of that prince to *Anne Boleyn* are by *Burnet* acknowledged to be of the king's own writing. Here are alſo ſhewn ſome leaves of the ancient paper made of the rind of trees; ſome *Roman Pugillares*, or writing-tablets; a manuſcript of *Pliny*'s *Natural Hiſtory*, with excellent pieces in miniature; another of *Dante*'s works; the original of *Minutius Felix*'s treatiſe *De errore profanarum Religionum*; ſeveral breviaries, miſſals, and martyrologies, beautifully written. Some of them are finely illuminated, eſpecially *Julius Clovius*; twelve folios, being the original of cardinal *Baronius*'s *Annals*; a *Greek* manuſcript of the *Alexandrian* Chronicle; ſome manuſcripts of *Onufrius*, *Ligorius*, *Thomas Aquinas*, *Carlo Borromeo*, &c. A *Hebrew* tranſlation of *Clement* the eleventh's *Homilies*, an admirable piece of penmanſhip, a book of hieroglyphical figures, a very old fragment of *Dion*'s hiſtory, and a great number of *Chineſe*, *Arabic*, and other oriental manuſcripts. The moſt important of all, in my opinion, are, a *Greek* manuſcript of the *Septuagint* tranſlation of the Old Teſtament, together with the New written in capitals, without accents, which for antiquity and beauty vies with the *Alexandrian* manuſcript in the king's library at *London*, and by ſome is accounted to have been written in the ſixth century; the *Hebrew* Bible on parchment-rolls, unbound, of a great bulk; the Goſpels of St. *Luke* and St. *John*, bound in ivory, and written in the tenth century; the Acts of the Apoſtles, in *Greek*, written in letters of gold, being a preſent from *Charlotte* queen of *Cyprus* to pope *Innocent* VIII. The cover of *A love-letter of his.* *A very ancient Greek manuſcript of the Septuagint.*

of this manuſcript was formerly ſet with jewels; but theſe were broke off by the ſoldiers when *Rome* was plundered under *Charles* of *Bourbon*.

Aſbeſtos. Laſtly, here is a piece of linen made of *aſbeſtos*, in which the ancients uſed to wrap their dead, that, at the burning of them on the funeral pile, the aſhes and bones might not be diſperſed. This kind of linen is ſometimes found in urns and graves; and ſuch a piece of cloth made of *aſbeſtos*, now ſhewn in the *Barberini* gallery, was found at *Pozzuolo*, in the year 1633. Among the old printed books, here is *Pliny*'s *Natural Hiſtory*, printed at *Venice* in 1472; and *Henry* the eighth's work, *de Sacramentis*, printed on parchment, with the king's own ſignature. On

Chamber of records, or archives. the right-hand of this gallery are the archives, or chamber of records, in which are kept the ancient papal bulls and inſtruments of the *Roman* church; but the modern pieces are lodged in the caſtle of St. *Angelo*. From hence one comes into the middle of a gallery that runs acroſs, which on the right-hand leads to the *Belvedere*; and in the ſame part of it are kept the *Hebrew* manuſcripts, the books which belonged to queen *Chriſtina*, and likewiſe the models of the *Vatican* and *Quirinal* palaces. To the left-hand, on one ſide, is the *Urbino*, and on the other, the

Heidelberg *library.* *Heidelberg* library; for which laſt treaſure the papal See is indebted to its own artifices, taking advantages of the unfortunate diſturbances of *Germany*. One of the principal pieces of this collection is an extraordinary large *Hebrew* Bible, written on parchment in very beautiful characters, and of ſuch antiquity, that the elector *Frederic* III. ſhewing it once to ſome rabbies, they broke out into raptures of admiration, and made him very large offers for it; but to no purpoſe. Some of the leaves are a little damaged: however *Junius* and *Tremellius* made uſe of it with great advantage in their *Latin* tranſlation of the Bible.

Urbino *library.* On the wall of the *Urbino* library is this inſcription:

Alexander VII. Pont Max. antiqua omnis generis omniumque linguarum Urbinatis Bibliothecæ Manuſcripta Volumina, perpenſo cedentibus beneficio, ad tutiorem cuſtodiam atque perpetuitatem Vaticanæ adjunxit. Anno Salutis MDCLVIII.

'Theſe manuſcripts in all ſciences and languages, and once part of 'the *Urbino* library, were, for the ſecurity of them, added to that of the 'Vatican, by pope *Alexander* VII. who purchaſed them of the owners 'in the year 1658.'

This library, which fell into the hands of the papal See at the ſeizure of the dukedom of *Urbino*, when the laſt duke *Franceſco Maria* died without male iſſue, is not equal to that of *Heidelberg* for manuſcripts; but makes

makes a more ſplendid appearance. Several pieces in miniature, both by *Clovis* and *Perugino*, are to be ſeen in the miſſals and other books in this library. Here is a moſt beautiful manuſcript, finely illuminated, of *Caſtiglione's Corteggiano*, and the like of *Dante's* works, finiſhed about the year 1617. Both theſe are by *Simon Ferri* an *Auguſtine* monk of *Urbino*, who at that time was near eighty years of age. *Taſſo* is alſo put in the ſame elegant dreſs by *Giulio Martinelli* of *Urbino*. A very large *Hebrew* manuſcript of the Bible is ſhewn here, with the cover plated over with copper, which fell into the duke of *Urbino's* hands at the taking of *Volterra*; and though it be as much as a man can well carry, the *Jews* of *Venice* are ſaid to have offered its weight in gold for it, which the duke however refuſed.

Pillar of tranſparent alabaſter.

In this gallery ſtands a fine pillar of tranſparent oriental alabaſter eleven *palmi* high, which was dug up near the *Appian* way in the time of *Alexander* VII. The library left by queen *Chriſtina* came firſt to the *Ottoboni* family, of whom pope *Alexander* VIII. in the year 1691, bought nineteen hundred manuſcripts, which were brought hither; and this collection is honoured with the appellation of *Bibliotheca Alexandrina*. Among theſe is *Octavius Strada's continuata Series Imperatorum*, hitherto not made public, with a great number of deſigns of medals, and alſo ſome of the works of *Pyrrhus Ligorius*.

Oriental library of Clement XI.

Here is alſo a very ancient manuſcript of the *Theodoſian* code. *Clement* XI. enriched the *Vatican* library with a noble collection of *Syriac*, *Arabic*, *Perſian*, *Turkiſh*, *Hebrew*, *Samaritan*, *Armenian*, *Ethiopic*, *Greek*, *Egyptian*, and *Malabarian* manuſcripts, purchaſed in *Egypt*, when an overture was made by the *Coptic* patriarch for an union betwixt the *Romiſh* and oriental churches. The importance of theſe manuſcripts will be beſt known when *Joſeph Simon Aſſeman* a *Syrian*, and copiſt to the *Vatican* library for the *Arabic* and *Syrian* languages, ſhall have finiſhed his account of them, in which work he is now employed: It is entitled *Bibliotheca Orientalis Clementino-Vaticana*. The firſt volume, which contains the orthodox *Syrian* writers, with illuſtrations, was publiſhed at *Rome* in folio, 1719, and more are expected. Beſides the two galleries already deſcribed, this whole library conſiſts of five other rooms. The number of books is not aſcertained; and as they are kept in cloſets, there is no forming any conjecture of it by the eye.

The library is not very remarkable for printed books, the whole number ſcarce making twenty thouſand volumes: but in excellent manuſcripts, of which it is ſaid to contain above twenty-five thouſand, it is accounted the moſt valuable in all Chriſtendom. This ſuperiority, however, is likely to be rivalled by the royal library at *Paris*, eſpecially in oriental

oriental manuſcripts, of which alone it is already in poſſeſſion of above ſeventeen hundred *.

Privilege of the library keeper. The keepers of this library have the privilege of reading all prohibited books, which are kept in a particular place. A ſtranger generally gives eight or nine *Paoli* † for ſeeing this noble library. Before the entrance is a gallery five hundred common paces in length, built by *Bramanta*, which extends to the *Belvedere*. At one end of it, up ſome ſtone ſteps, is a beautiful grotto of ſhell-work and moſaic, with a fine antique ſtatue of *Cleopatra* aſleep, placed here by order of *Paul* V.

Arſenal. Directly under the library is the armory built by *Urban* VIII. in 1625, with a kind of a punning inſcription over the door, *viz.*

Subjecit arma literis.

'Arms are placed under, or in ſubjection to learning.'

It is reckoned to contain arms for forty thouſand men; but being moſtly ſuch as were uſed in ancient time, they are now but of little ſervice. This was confirmed by experience in the beginning of this century, when *Clement* XI. making a ſhew of oppoſing the emperor *Joſeph*'s expedition towards *Commachio*, new arms were to be provided, which, with other expences, ſoon made the Pope weary of the war. Indeed the arſenal is not worth the trouble of going to ſee it, the expence is but two *Paoli*.

Il Gardino delle Statue antiche. In the middle of this palace is a ſpacious ſquare ſurrounded with orange-trees and antique ſtatues, and therefore called *Il Giardino delle Statue Antiche*. The firſt remarkable object one meets with is a large mutilated ſtatue, poſſibly of *Hercules*, without head, hands, or feet, but, for the exquiſite repreſentation of the muſcles, *&c.* preferred by *Michael Angelo* to all the other remains of antiquity. On the pedeſtal is the artiſt's name in *Greek* capitals, *viz.* ΑΠΟΛΛΟΝΙΟΣ ΝΗΣΤΟΡΟΣ ΑΘΗΝΑΙΟΣ. This piece, which is commonly called *Il tronco di Belvedere* is incloſed with iron-work, and according to *Lancivi*'s account was dug up in the *Campo de' Fiori*. In this place alſo under a ſhed ſtands a large porphyry baſon or bowl, which is ſixty-two feet in circumference, but is not of one piece. It was found in a vine-yard at Pope *Julius* the third's villa, and brought hither in the time of *Clement* XI. Near it, in a place walled in and covered, are kept eight porphyry pillars belonging to it, each of which are of one block. The ſtatues of the *Nile*

Ibid.

* According to father *Montfaucon*, the royal library at *Paris*, in the year 1733, contained thirty-three thouſand manuſcripts, of which four thouſand are written in *Greek*.

† About four ſhillings.

and *Tiber* are alſo very much eſteemed by judges, altho' extremely damaged by time: and a groupe of ſixteen children playing as it were upon the body of the *Nile*, which is in a reclining poſture, are moſt of them mutilated. Some think theſe children allude to the ſixteen rivers emptying themſelves into the *Nile*; but I am of opinion they rather ſeem to ſignify the ſixteen cubits or ells, to which height the *Nile* muſt riſe to fertilize the ſoil of *Egypt*: Hence it is that one of the boys, ſitting on the ſhoulder of the *Nile*, places a baſket of flowers and fruits on the head of the river god. The *baſſo-relievo* on the pedeſtal repreſents crocodiles, *&c.* but not ſo elegant as if they had come from *Bernini*'s hand. The ſtatue of the *Tiber* leans on the celebrated ſhe-wolf, which is ſaid to have ſuckled *Romulus* and *Remus*. Theſe two large antiques have been finely copied in white marble, by the artiſts maintained at the expence of the king of *France* in the academy of ſculpture and painting, and are now to be ſeen in the middle walk in the garden of the *Tuilleries* at *Paris*. But to return to the *Giardino delle Antiche*, where the famous *Laocoön* makes a grand figure. Some hold it to be the ſame original piece that ſtood in the palace of the emperor *Titus*, and which *Pliny*, (*lib.* xxxvi. *c.* 5.) ſtiles *Opus omnibus & picturæ & ſtatuariæ artis præferendum*; i. e. 'a piece preferable to any 'other, whether of painting or ſculpture.' He adds, *Ex uno lapide eum & liberos draconumque mirabiles nexus de conſilii ſententiâ fecere ſummi artifices Ageſander & Polydorus & Athenodorus, Rhodii.* 'Thoſe excellent ar-'tiſts, *Ageſander, Polydorus*, and *Athenodorus*, all three natives of *Rhodes*, 'joined together to make a groupe of *Laocoön*, his ſons, with their va-'riety of attitudes, and the twining ſerpents, out of one block of mar-'ble.' Whether this piece conſiſts of two or more blocks put together, according to the opinion of *Michael Angelo* when it was firſt found, is a queſtion: and hence a doubt ariſes, whether it be that mentioned by *Pliny*, who deſcribes the groupe of *Laocoön*, &c. as made out of one ſingle block. *Fulvius Urſinus*, alſo ſpeaks of two pieces of ſerpents dug up in the ſame place, which may with greater probability be ſuppoſed to be a part of *Pliny*'s *Laocoön*. Be that as it will, the *Laocoön* of the *Vatican* is really admirable, whether conſidered as an original or as an antique copy; it being not unreaſonable to ſuppoſe that the firſt was not the only one thoſe artiſts made. This, of which I am ſpeaking, was found about the year 1506, in a garden, not far from the remains of the baths of TITUS; and its excellency ſoon became ſo well known, that the perſon who found it was honoured with the following epitaph, inſerted by *Mercatus* in his *Metallotheca*, *p.* 355:

Statue of Laocoön.

Felici de Fredis
Qui, ob proprias virtutes,
Et repertum Laocoontis divinum
Quod in Vaticano cernis
Ferè respirans Simulacrum,
Immortalitatem meruit,
Anno Domini MDCXXVIIII.

'To the memory of *Felix de Fredis*, who, for his personal virtues, 'and for bringing to light that divine, and almost breathing, statue of 'Laocoön in the *Vatican*, deserved to be immortalized, this monument 'was erected in the year 1629.'

The fate of *Laocoön* endeavouring to rescue his unhappy sons, is thus described by *Virgil* in the 2d *Æneid*, v. 216.

Post ipsum auxilio subeuntem, ac tela ferentem
Corripiunt, spirisque ligant ingentibus; & jam
Bis medium amplexi, bis collo squammea circum
Terga dati, superant capite & cervicibus altis.
Ille simul manibus tendit divellere nodos,
Perfusus sanie vittas atroque veneno:
Clamores simul horrendos ad sidera tollit.
Quales mugitus, fugit cum saucius aram
Taurus, & incertam excussit cervice securim.

'To aid his sons he runs with fruitless haste,
'Soon in the serpent's fatal folds embrac'd,
'Twice round his trunk, and round his neck they rear
'Their winding heads, and hiss aloft in air;
'His sacred wreaths the livid poisons stain,
'And while he labours at the knots in vain,
'Stung to the heart he bellows with the pain: *&c.*'

In this groupe *Laocoön* is represented in the greatest agony, and with his eyes lifted up to heaven. Near him are his two sons with the serpents twined about them, whom *Virgil* represents at some distance from their father, and expiring when he came to their relief. Here also it may be observed how the ancient masters, for a more advantageous display of their skill, sometimes took the liberty to deviate both from truth and

and nature; for *Laocoön* and his ſons, being prieſts, cannot be ſuppoſed to appear naked before a multitude of people attending the ſacrifice, as the ſculptor, in order to heighten the piece, has repreſented them. The principal figure, *viz.* the father, has loſt the right arm, and that of plaſter or clay which hath been ſubſtituted in its room is not to be compared to the other parts of the ſtatue, either for colour or workmanſhip; even *Michael Angelo* himſelf being ordered to execute another arm for this ſtatue, is ſaid deſignedly never to have put the finiſhing hand to it.

Here is a *Pythian Apollo*, the feet and right hand of which, being loſt, they have been ſupplied by others of plaſter, but the head of this incomparable piece is entire. *Mercatus* tells us, that this ſtatue was found at *Nettuno* in the time of *Julius* II. and what conſiderably enhances its value is a repreſentation of it on a medal of *Antoninus Pius*. But without diſparagement to the beauty of this ſtatue, it is, in my opinion, ſurpaſſed by one that ſtands near it, *viz.* that of *Antinous* that emperor's favourite, which was found in *Adrian*'s baths in the time of *Leo* X. Apollo Pythius. Antinous.

Another ſtatue with a child in its arms, equally deſerves to be admired, which by ſome is thought to be *Hercules*, but by others, from its ſleepy countenance, is ſuppoſed to be deſigned for the emperor *Commodus*. Others will have it to be *Saturn*. Here are alſo *Venus* and *Cupid* together, with this inſcription on the pedeſtal: Commodus. Venus *and* Cupid.

VENERI FELICI SACRVM SALVSTIA.
HELPIDVIS D. D.

Some conjecture this piece to have belonged to the temple of *Venus*, which was diſcovered in the garden of *Gabriel Vacca*, (ſaid to have been anciently the gardens of *Saluſt*;) and his ſon *Flaminio Vacca*'s account of it may be ſeen in father *Montfaucon*'s antiquities. But *Saluſtia*, inſtead of alluding to the gardens of *Saluſt*, is, probably, rather the name of a woman, who in conjunction with *Helpidius*, erected this ſtatue. From this temple was taken alſo the tranſparent alabaſter pillar in the *Vatican* library, together with ſeven others of the ſame kind, equally beautiful, which were loſt at ſea, being deſigned as a preſent from cardinal *de Monte Politiano* to the king of *Portugal*. Next to this is another *Venus* ſtepping out of a bath, an admirable antique copy of *Praxitelles*'s *Venus* of *Gnidos*, which *Cedrenus*, in his annals, ſays was deſtroyed in a fire at *Conſtantinople*. This was found about a hundred and eighty years ago under St. *Peter*'s and St. *Marſellinus*'s church. The drapery is particularly admired in this piece. *Tranſparent alabaſter pillars.*

Here is alſo a large ſepulchral Urn dug up in the *Septizonii Septimii Severi*. The figures are in *mezzo-relievo*, and repreſent on one ſide a woman with a child imploring the emperor's help: on the baſe is a ſlave brought before the emperor, another kneeling before him, and a third in fetters. Theſe figures, as *Richardſon* has juſtly remarked, bear ſome reſemblance to thoſe on *Septimius Severius*'s triumphal arch. The greateſt part of theſe noble remains of antiquity ſtand againſt the wall under a kind of pent-houſe, in which alſo are kept ſeveral antique pieces of moſaic work, and ſome ancient *perſonæ* or maſques.

In the little garden near the *Belvedere* is the celebrated braſs *Pigna*, a vaſe, or urn, which formerly ſtood on *Adrian*'s mole, together with four peacocks of the ſame metal; two of which are ſaid to have ſtood on the tomb of *Scipio Africanus*, or on that of *Marcus Aurelius* the conſul. The urn is fourteen feet high, and was the repoſitory of the emperor *Adrian*'s aſhes.

In a large court of the *Vatican* is a fountain with an oriental granate baſon of extraordinary dimenſions, with the following inſcription on it:

Julius II. Pont. Max.
Labrum lat. pedum CCXXXV.
A Titi Veſpaſiani Thermis in Carinis
Temporum injuriâ confractum
In Vaticanos hortos adduxit; primamque
In formam reſtituit ornavitque.
Pont. ſui Anno I. MDIV.

'This baſon of two hundred and thirty-five feet in diameter, being 'injured by time, and broken into ſeveral pieces, was brought from the 'baths of *Titus Veſpaſian* in the ſtreet called *Carnæ* into the *Vatican* 'gardens, and there reſtored to its former beauty, with additional or-'naments, by order of Pope *Julius* II. in the firſt year of his pontifi-'cate, 1504.'

The water of the ſpring of St. *Damaſo* is accounted the fineſt in *Rome*; the fountain ſupplied by it formerly ſtood without the *Vatican*; but by order of *Urban* VIII. it was brought within the court and decorated with marble ſculptures, in which the bees, the coat of arms of his family, are not omitted.

This and the other fountains in the courts of the *Vatican* are greatly decayed. The ſame may be obſerved of the *Vatican* gardens in general, which formerly had ſo many beautiful as well as uſeful water-works; particularly a very extraordinary one of a galley which threw a great quantity

of

of water a conſiderable diſtance. The hydraulic engine for playing on the organ was preſented by *Benedict* XIII. to the *Dominican* convent. It is indeed not at all ſtrange that Popes ſhould be little curious about their gardens, as they are of a decrepit age, which delights more in reſt than walking; beſides, ſuch expences are ſo much money ſunk, which cannot be transferred to their relations.

As the *Vatican* palace joins on one ſide to St. *Peter*'s church, on the other ſide a colonade leads from it to the caſtle of St. *Angelo*. This palace was built by pope *Alexander* VII, whoſe memory is not much revered: however, it was of great ſervice to *Clement* VII. when the city was ſurpriſed in the year 1527, by the imperial army; for one of the ſoldiers fired at him as he was running along this paſſage to take ſhelter here. This caſtle was formerly the burial-place of the *Roman* emperors, which, after *Auguſtus*'s mauſoleum on the other ſide of the *Tiber* was filled with urns, the emperor *Adrian* built for himſelf and his ſucceſſors; hence it acquired the name of *Moles Hadriani*. The large round tower in the center of this edifice was formerly adorned with a conſiderable number of marble pillars and ſtatues; but moſt of them were broken to pieces by the *Romans* themſelves, who made uſe of them to defend themſelves againſt the *Goths*, when they aſſaulted the city; as may be read at large in *Procopius* and *Baronius*. On the top of it ſtood the *Pigna*, now in the *Belvedere* gardens. The city being viſited with the peſtilence in the reign of *Gregory the Great*; in a general proceſſion where the pictures of the virgin *Mary*, painted by St. *Luke*, were carried, the Pope, as the ſtory goes, ſaw an angel directly over this caſtle, who, upon the Pope's looking up, ſheathed his flaming ſword. This *Gregory* conſtrued as a ſign of the ceſſation of the divine wrath, built a chapel in honour of the angel, and ordered the place itſelf to be called *Caſtellum S. Angeli*. A ſtone on which this angel was pleaſed to make the impreſſion of his foot, is kept in the *Franciſcan* convent of St. *Maria ara Cœli*. *Rome* being without a citadel, or any regular fortifications, it has been thought adviſable to render this caſtle a place of ſecurity; and *Urban* VIII. cauſed it to be fortified in the modern way, with five regular baſtions, ramparts, moats, *&c.* The governor is appointed by the Pope, and is generally a prelate, who enjoys other conſiderable offices beſides. The eccleſiaſtics make no difficulty of accepting the poſt, the ſalary being five hundred *ſcudi*, or crowns, *per* month. This governor puts in a deputy, who, for an hundred *ſcudi* a month takes charge of every thing. The garriſon conſiſts of two hundred regulars, and ſome hundreds of citizens, who ſeldom do any duty, and among other privileges, wear a ſword. From this tower fire-works are played off four times a year, *viz.* on St. *Peter*'s-day, the anniverſary of the coronation of the reigning Pope, and on the

Caſtle of St. Angelo.

eves of thoſe two days. Facing the gate is a remarkable piece of ordnance with eight barrels. In the caſtle is a handſome hall, adorned with gildings, fine paintings, and *Adrian*'s ſtatue, whoſe buſto, together with that of *Antoninus*, is to be ſeen without on the caſtle wall. The apartment to which *Clement* VII. withdrew, amidſt the diſturbances which he had brought upon himſelf by provoking the emperor *Charles* V. is at preſent a ſtate priſon for perſons of rank, who, through a ſmall window, may look into the chapel, and hear maſs. Before this apartment is a *trabochetto*, or trap-door, through which a criminal might be unexpectedly let down into a deep dungeon, and meet with certain death; but at preſent an iron grate is placed over it.

Clement the ſeventh's chamber.

In the old arſenal are, the armour wore by *Clement* VIII. when he took poſſeſſion of *Bologna*, the piſtols of *Charles* of *Bourbon*, and, among other forbidden arms and weapons, which generally coſt the owners their lives, are the pocket-piſtols found on the prince of *Parma*, at his audience of pope *Sixtus* V. The preceding and ſubſequent intrigues which terminated in the death of that prince, who was beheaded, are ſufficiently known from hiſtory. The arſenal is ſaid to contain arms for ſix thouſand men; but as to a piece which, it is pretended, will carry a bullet a *German* mile and a half, it is an abſurd fiction. In the above-mentioned hall of the old arſenal is another *trabochetto*, or trap-door, through which malefactors were let fall into a machine, where, by a kind of large razors, they were at once cut to pieces. This inſtrument the *French* call *Oubliettes*, but at preſent no more of it is to be ſeen, in this caſtle, than of the iron *maidens* (concerning which ſo many idle ſtories are told) at the caſtle of *Plaſſenburg*, the white tower at *Prague* and other places. Oppoſite to the new armory is a grate, through which is ſeen the vault where cardinal *Caraffa* for the flagrant abuſes of his power under *Paul* IV. was ſtrangled, in the pontificate of *Pius* IV. This proceeding, however juſt in itſelf, ſo much alarmed the ſacred college, that they afterwards thought it adviſable to put a reſtriction upon the Pope's arbitrary and deſpotic power in ſuch caſes; ſo that the life of a cardinal is not to be taken away, without a previous conſultation with, and conſent of, the ſacred college.

New armory.

In the new armory are ſeveral muſquetoons hung up, one of which is ſaid to have put an end to the life of the famous *Charles of Bourbon*, and ſeveral other arms, of an uncommon conſtruction, very uſeful in land and ſea-ſervice. No body is admitted into the chamber of records, nor are the Pope's jewels ſhewn in public, excepting only a few which are publicly exhibited in the moſt ſolemn proceſſions. I can give you no account of the word *Myſterium*, ſaid to be engraven on the ancient triple crown of the Popes; the controverſy concerning it, betwixt

twixt the biſhop of *Meaux* and Mr. *Juneu* is ſufficiently known: but if this ſuſpicious word ever was to be ſeen on the papal crown, as ſome perſons of veracity affirm that they actually have ſeen it, what a ſtrange indiſcretion muſt it be, that in modern times, amidſt ſo many repeated attacks on the papal power, this ſtone of offence ſhould not have been removed? The moſt extraordinary article in the inventory of the caſtle of St. *Angelo* is the treaſure of five millions of *ſcudi* in gold, which *Sixtus* V. beſides all his expences in buildings and other public works, found means to amaſs in five years; and ſecured them here, ſo as never to be touched but on the moſt preſſing neceſſity. Such priſoners as the inquiſition is not inclined to leave in the common priſon of the *Palazzo della Inquiſitione* in the city, are confined in this caſtle; which likewiſe ſerves for ſtate priſoners, like the *Baſtille* at *Paris*, or the *Tower* at *London*; it being cuſtomary for the populace at *Rome*, upon the demiſe of a Pope, to make a general gaol-delivery. When a pope is given over by his phyſicians, ſuch perſons as have been committed for any flagrant crime, or thoſe from whom any danger is apprehended, are removed hither, where no ſtrangers are admitted *Sede Vacante*. On the top is a pedeſtal, where *Adrian's pigna* ſtood, the place of which is now ſupplied by an angel of white marble, about twelve feet high, the work of *Montelupo*. On the platform are four braſs cannon, one of which queen *Chriſtina*, by way of frolic, fired againſt the palace of *Medicis* on the *Monte Pincio*, where the mark of the ball is ſtill to be ſeen in an iron door. The expence of ſeeing this caſtle is about four or five *paoli* *. In going to it, one paſſes over the noble bridge, anciently called *Pons Ælius*. In the way from the city towards this bridge are to be ſeen two marble ſtatues of St. *Peter* and St. *Paul*, erected by *Clement* VII. The firſt is the work of *Lorenzetti*, and the other of *Paolo Romano*, and were erected by *Clement* VII. in the year 1534. Pope *Clement* IX. not only employed *Bernini* in enlarging the avenue to this bridge, but adorned it with ten ſtatues of ſo many angels, done from the deſigns of that celebrated artiſt. They are all bigger than human figures, and executed by the moſt eminent hands of that age. The firſt angel on the right is the work of *Antonio Raggi*; the ſecond angel is by *Fancelli*; the third by *Lucenti*; the fourth by *Ferrata*; the fifth by *Dimemico Guidi*; the ſixth by *Giorgetti*, reckoned the beſt of all the ten; the ſeventh by *Bernini* himſelf; the eighth by *Paolo Naldini*; the ninth by the ſame artiſt; and the tenth by *Morelli*. This munificence of *Clement* IX. is perpetuated in the following inſcription:

Treaſure of five millions of ſcudi.

* Two ſhillings, or half a crown.

Clementi

Clementi IX.
Pont. Opt. Max.
Ælio Ponte ad Sancti Angeli arcem
Angelorum ſtatuis
Redemptionis myſteria præferentibus
exſculpto & exornato,
Quod ſine ejus titulo & inſignibus opus abſolvi
Ex animi moderatione mandaverit,
Clemens X. P. M.
Ut beneficentiſſimi Principis memoria extaret
Poſuit anno MDCLXXII.

'To *Clement* IX. the greateſt and beſt of popes, who adorned the 'Ælian bridge, near the caſtle of St. *Angelo*, with the ſtatues of angels 'exhibiting the myſteries of our precious redemption; and ordered '(ſuch was his humility) that neither his name nor arms ſhould be placed 'on this noble work: that the memory of ſuch extraordinary genero-'ſity and munificence might not be loſt, pope *Clement* X. cauſed this 'monument to be erected in the year 1672.'

LETTER LI.

Concluſion of the Account of religious Edifices, and the Pope's Palaces in *Rome*.

SIR,

S. Pietro in Vincoli.

I Now return to the principal churches and religious edifices at *Rome*; and the next in alphabetical order is *S. Pietro in Vincoli*. Upon entering this church, on the right-hand are two fine monuments of the cardinals *Margotti* and *Agucchi*, both deſigned by *Domenichino*; who alſo painted St. *Peter*'s deliverance out of priſon, in the ſecond chapel. Here is a tomb of pope *Julius* II. ſtill empty, his body being depoſited in the cathedral of St. *Peter*. The whole is worthy of *Michael Angelo*; but the ſtatue of *Moſes* in a fitting attitude cannot be ſufficiently admired. This monument ſtill remains unfiniſhed. Some of the ſtatues are by *Montelupo*, a diſciple of *Michael Angelo*, and would make no mean appearance, were

were they not in company with that exquiſite one of *Moſes*. Here is alſo the tomb of cardinal *Vecchiarelli*, where the fine black and white marble, called *Brocatello*, and the large ſarcophagus of one piece of black marble, are well worth ſeeing.

The monument of cardinal *Cynthio Aldobrandini* is a noble piece by *Le Gros*, and thoſe who are no connoiſſeurs in ſculpture cannot but be pleaſed with the noble ſarcophagus of *Leonino Orientale*, not unlike brown agate with white ſtreaks, on this monument. On the left ſide of the altar near the door, is a piece of painting, by the celebrated *Albert Durer*, of the three *Marys* at Chriſt's ſepulchre. Oppoſite to this piece is an elegant monument of *Antonio del Pollajuolo*, a *Florentine* painter, who died in 1498. The nave of this church is extremely grand and beautiful; among its pretended reliques are the bodies of the *Maccabees*, and the fetters with which St. *Peter* was chained both at *Jeruſalem* and at *Rome*. In the ſquare court of the convent belonging to this church, now in the poſſeſſion of the canons regular of the congregation of St. *Saviour*, is a well, adorned with four pillars of oriental granate, and *baſſo-relievo's* by *Michael Angelo*.

St. Praſſede's church indulgence for thirteen thouſand three hundred years.

In the church of St. *Praſſede* is to be had daily not only an indulgence for above thirteen thouſand three hundred years, but alſo a remiſſion of a third part of one's ſins, as is clearly ſignified by this *Italian* inſcription on a ſtone at the entrance of the church:

In queſta anticchiſſima Chieſa di S. Praſſede ogni giorno vi ſono anni dodici mila d'indulgenze ed altre tante quarantene, e la remiſſione della terza parte de' peccati.

This profuſion of indulgences will not be thought ſtrange, when it is conſidered, that not only St. *Praſſede* and St. *Pudentiana* lie buried here; but alſo two thouſand three hundred martyrs; whoſe blood thoſe two devout ladies uſed to lay up in a veſſel, which is ſtill ſhewn in the middle of the church. The ſtone on which St. *Praſſede* uſed to ſleep, is a beautiful oriental granate, variegated with white and black ſpecks. Omitting the multitude of other reliques, two long catalogues of which hang near the high altar, I ſhall only take notice of the white and brown jaſper pillar, at which our Saviour is ſaid to have been ſcourged. Cardinal *Giovanni Colonna*, the Pope's legate in the *Holy Land*, during the croiſades, is ſaid to have brought it hither from *Jeruſalem*, in the year 1223. It now ſtands within a glaſs-caſe in a chapel called the *Garden of Paradiſe*, where no women are admitted, except on the Sundays in Lent, when all the men are excluded. Over this pillar

is an excellent picture by *Giulio Romano*, repreſenting the ſcourging of our Saviour.

On the ſpot where St. *Pudentiana*'s church now ſtands was the houſe of the ſenator *Pudens*, with whom St. *Peter*, at his firſt coming to *Rome*, as is pretended, took up his lodgings. It is ſaid the ſenator with his whole family, and among them *Pudentiana* and *Praſſede* his daughters, ſoon embraced the Chriſtian faith. If this be true, this church may properly claim the honour of being the firſt in this capital of the *Roman* empire. Before the church door ſtand two white twiſted pillars brought hither from *Agrippina*'s bath. Before the *Capella del Gaetani* ſtand four ſtately pillars of *Giallo antico*, which formerly belonged to *Dioclefian*'s warm baths. Over the entrance and in the roof of the chapel is ſome good moſaic work, and eſpecially a fine piece by *Roſetti*, which was deſigned by *Zuccaro*, repreſenting St. *Pudentiana* gathering up the blood, heads, and bones of the martyred Chriſtians. The pavement is finely deſigned, and, for marble and inlaid work, it may vie with the moſt beautiful in all *Rome*. The architect was *Franceſco di Volterra*. The incomparable white marble *baſſo-relievo* on the altar, of the adoration of the three kings, was begun by *P. Paolo Olivieri*, and after his death finiſhed by *Mariani*. The other ſtatues are alſo maſterly pieces. On one ſide of the altar ſtand two pillars of *Lumachella* or *marmore pedocchioſo orientale*, twelve *palmi* in height, which for beauty have few equals.

Pope's palace on Monte Cavallo.

Having deſcribed the *Vatican*, together with St. *Peter*'s church, I ſhall here give an account of the other papal palace on the *Quirinal* mount or *monte Cavallo*, which for the purity of its air and fine proſpect over a large part of the city of *Rome*, is preferable to the former *. On the great area before it are two horſes of an uncommon ſize, in marble, with two men leading them: They were erected by *Fontana* in the time of *Sixtus* V. and are ſaid to be done by two different maſters, who ſtrove to outvie each other in repreſenting *Alexander the Great* and his horſe *Bucephalus*. *Conſtantine the Great* is ſaid to have brought them out of *Greece*, and placed them in his baths on the *Quirinal* mount. Under one of them are theſe words:

OPVS PHIDIÆ.

'The work of *Phidias*.'

* The ſituation of the *Vatican* was always unhealthy, inſomuch that *Tacitus* calls it *infames Vaticani locos. Annal. lib.* ii.

And

And under the other:

OPVS PRAXITELIS.

'The work of *Praxiteles*.'

That theſe inſcriptions were in being in the thirteenth century is manifeſt from *Nardinus*, *lib.* 4. *c.* 6. and *Marlianus*, *lib.* 4. *c.* 22. On one ſide of the pedeſtal is alſo this inſcription:

Sixtus V. Pont. Max.
Coloſſea hæc ſigna temporis vi deformata reſtituit,
Veteribuſque repoſitis inſcriptionibus è proximis Conſtantinianis thermis
In Quirinalem aream tranſtulit.
Anno Salutis M D LXXXIX.
Pontificatûs Quarto.

'Theſe *coloſſal* ſtatues were brought from the neighbouring baths 'of *Conſtantine* (the damages they had ſuffered by time being repaired, 'and the ancient inſcriptions replaced) and erected in this *Quirinal* area 'by order of pope *Sixtus* V. in the year of Chriſt 1589, and the fourth 'of his pontificate.'

As *Praxiteles* lived fifty, and *Phidias* a hundred and fifty years before *Alexander the Great*, either theſe ſtatues are not the work of thoſe artiſts, or *Alexander* is not the perſon repreſented. Poſſibly neither of theſe ſuppoſitions are true, and the ſtatues may be the work of ſome later artiſt, and the perſons repreſented deſigned for *Caſtor* and *Pollux*, who were famous for their horſemanſhip: However, though theſe pieces are not of ſo ancient a date as the times of *Phidias* and *Praxiteles*; they are valuable remains of *Roman* grandeur, and have altered the name of the *Quirinal*-hill, where they ſtand, to that of *Monte Cavallo*. Several judges, who are not blinded by too great a regard for antiquity, find diſproportions in the horſe's limbs, and eſpecially in the length of the neck.

Over the great door of the palace is a balcony ſupported by two *Ionic* pillars, from whence the Pope, on ſome ſolemn ſeaſons, bleſſes the people. Here are to be ſeen two ſtatues of St. *Peter* and St. *Paul* by *Maderno* and *Bertelotti*; and a fine marble ſtatue of the virgin *Mary* by *Pompeo Ferrucci*. The inner court is ſurrounded with a grand colonade, and on the wall of the great ſtair-caſe is a piece of painting *in freſco* of Chriſt with a groupe of angels, on which is this inſcription:

Opus Melotii Forolivienſis, qui ſummos fornices pingendi artem miris Opticæ legibus vel primus invenit vel illuſtravit, ex abſide veteris templi SS. Apoſtolorum huc tranſlatum. Anno Sal. MDCCXI.

'This piece is the work of *Meloti* a native of *Forli*, who, if not the 'inventor, greatly improved the art of painting cielings *in freſco*, and 'was brought hither from the church of the Holy Apoſtles in the year '1711.'

Sala Paolina. This ſtair-caſe leads to the Pope's apartment on the left-hand, and on the right is the *Sala Paolina*, a ſpacious light hall with a very beautiful pavement, and adorned with fine paintings. The *Paolina* chapel is alſo worth ſeeing, as it much exceeds the *Capella Paolina* in the *Vatican*. In this wing are alſo the apartments, in which the kings of *Naples* uſed to lodge in their way through *Rome*. In the large gallery are a collection of ſcriptural hiſtory pieces painted by the beſt maſters, from the time of *Gregory* XIII. to *Urban* VIII. with ſome models of buildings, antique buſto's, and a beautiful little pyramid of an uncommon ſtone, with a baſe of *lapis lazuli*. Here I obſerved the ſame kind of chairs and benches as I had ſeen in the *Vatican*, excepting, that the See being now vacant, the deceaſed Pope's arms had been effaced. The Pope's apartments are ſpacious and lofty, and afford a glorious proſpect; the hangings are of red damaſk, richly adorned with gold lace, *&c.* In a cloſet here is an admirable piece of the anunciation, in *Florentine* work, ſurrounded with feſtoons of flowers; it was a preſent to the Pope from the great duke of *Florence*. In the audience-chamber is a piece of the deſcent from the croſs, of amber ſet in ebony and *lapis lazuli*. In the Pope's private chapel are ſome paintings by *Guido Rheni*, who has ſurpaſſed himſelf in a piece of the anunciation. In the Pope's bed-chamber, and cloſe to the bed, hangs an *Ecce homo* by *Albani*, which nothing can exceed, who has alſo given ſome ſpecimens of his ſkill in the above-mentioned chapel. Under the clock and facing the garden is a fine piece in moſaic, of the virgin *Mary*, with the infant Jeſus, which was placed there by *Innocent* XII. It was deſigned by *Carlo Maratti*. In the *Conſiſtorio Secreto* or ſecret conſiſtory, is a capital piece by *Pietro di Cortona* of the angel binding the dragon, as mentioned in the apocalypſe. It is a noble performance; but it ſeems ſomething odd, that the angel ſhould hold the papal triple crown towards heaven, as an ornament of which he had deſpoiled the dragon.

Conſiſtorio Secreto.

Garden of the Quirinal *palace.* The garden belonging to this palace is large, and laid out in a good taſte, but is not taken care of as it deſerves. It is ſurrounded with very

lofty cypreſs and laurel-trees, with ſome hedges of myrtle, an odoriferous tree not unlike box. The aviary at preſent conſiſts only of a few turtle doves, ſome foreign fowls called *Poules Pintades*, and a few pea-cocks. A delightful laurel grove leads from hence into the lower part of the garden, where the water-works are very ſurprizing. Some imitate the ſound of trumpets and kettle-drums, others the exploſions of granadoes and rockets, and one the cuckoo's note. Here is alſo an organ played by water-works, and over it is a ſtar continually revolving. In another place a ball is kept up in the air by a ſtream of wind blowing upwards through an aperture in the earth. The water that ſupplies theſe gardens is much impregnated with ſtony particles, which incruſt the inſide of the pipes, ſo as to put theſe curious works frequently out of order. Some travellers mention a mount *Parnaſſus* to be ſeen here; but 'tis a miſtake, this curioſity being at *Freſcati*. I muſt not omit a charming grotto or ſummer-houſe in theſe gardens, with embelliſhments of the fineſt moſaic work.

St. *Rocco*'s church, among other paintings, is remarkable for a piece by *Bernardo Formelli* of St. *Martin* giving his cloke to a poor man. S. Rocco.

In St. *Romualdo*'s church is a piece of painting by *Sacchi*, with which all connoiſſeurs are extremely pleaſed: it repreſents a viſion which *Romualdo* had in the valley of *Camaldola* among the *Appenine* mountains. S. Romualdo.

The *Rotonda*, ſo called from its figure, has withſtood the injuries of time beyond any ſtructure of ancient *Rome*. It ſeems ſtrange that neither this remarkable temple, *M. Aurelius*'s pillar, *Adrian*'s *Mauſoleum*, nor *Severus*'s *Septizonium*, are to be met with on any ancient *Roman* medal. This edifice was firſt dedicated by *M. Agrippa* to *Jupiter Ultor* or the avenger *, and afterwards to all the deities, celeſtial, terreſtrial, and infernal; hence it was called *Pantheon*. Some authors affirm, that the roof was at firſt covered with ſilver, which they ſay was ſtripped off by the ſoldiery in tumultuous times; and that its moſt valuable ſtatues and other ornaments were carried away by *Conſtantius* to *Conſtantinople*. However, in the time of pope *Urban* VIII. there ſtill remained a vaſt quantity of braſs about it; but that pope had it melted down for the ſuperb altar in the cathedral of St. *Peter*; and ſome pieces of cannon for the caſtle of St. *Angelo*. How he came to ſpare the large bronze gates, which are eighteen feet four inches broad and thirty-ſix feet high, is ſomething extraordinary, as he had a fair pretence for removing them on account of their diſproportion to the building; they being in all appearance at firſt deſigned for ſome other edifice. On this occaſion *Paſquin* obſerved, *The* Rotonda *or* Pantheon.

* *Pliny, lib.* xxxvi. *c.* 15. ſays, *Pantheon Jovi Ultori ab Agrippa factum.*

Quòd

Quòd non fecerunt Barbari Romæ, fecit Barbarini. 'That *Barbarini* dealt 'worſe with *Rome* than ever the *Barbarians* did.' Over the door within this edifice is the following inſcription:

Pantheon,
Ædificium toto terrarum orbe
celeberrimum,
Ab Agrippa Auguſti genero
Impiè Jovi, cæteriſque mendacibus Diis,
a Bonifacio IIII. Pontifice
Deiparæ, & SS. Chriſti Martyribus
piè dicatum.
Vrbanus VIII. Pont. Max.
Binis ad campani æris uſum
Turribus exornavit,
Et nova contignatione munivit
Anno Domini MDCXXXII. Pontif. IX.

'The *Pantheon*, a ſtructure celebrated throughout the whole world, 'firſt profanely dedicated to *Jupiter* and all the falſe gods, by *Agrippa*, 'ſon-in-law to the emperor *Auguſtus*, and afterwards piouſly conſecrated 'to the mother of God, and the holy Chriſtrian martyrs, by pope *Boni-* 'face IIII. is now adorned with two towers, &c. at the expence of pope 'Urban VIII. in the year of Chriſt 1632, and the ninth of his ponti- 'ficate.'

Niches for ſtatues of the gods. The niches ſtill remaining ſhew, that this temple formerly contained the ſtatues of the gods; and from *Pliny*, *lib.* ix. *c.* 35. it appears, that the ſtatue of *Venus* in the *Pantheon* had a pair of ear-rings made of the pearls that *Cleopatra* had ſpared at her extravagant entertainment with *Mark Anthony*. It was an impracticable thing to build a temple that could contain all the gods worſhipped by the *Romans*, as they were ſeveral thouſands in number *; but temples dedicated to more than one god were called *Patheons*. On the right-hand, before the entrance of the *Rotonda* (which is its preſent name) according to *Dio*, *lib.* xxxv. ſtood an image of *Auguſtus*, and on the left that of *Agrippa*. The outſide is entirely of *Tivoli* free-ſtone, and within it is incruſted with marble.

Dimenſions of the Pantheon. The roof of the *Pantheon* is a round dome, without pillars or windows, the diameter of which is 72 common paces: this agrees with 144 feet, or 218 $\frac{3}{4}$ *palmi*, as it is computed by others. Some reckon the

* A ſmall acquaintance with the *Roman* mythology ſuffices to ſhew, that they carried polytheiſm *ad infinitum*. *Heſiod* and *Euſebius* reckon up thirty thouſand gods.

diameter

diameter within to be 132 feet, excluſive of the wall, which is eighteen feet thick: this diameter, however, exceeds the height, which is aſcended by a ſtair-caſe of 190 ſteps. This church, though it has no windows, but only a round aperture 37 ½ in diameter in the center of the dome, is very light in every part. The pavement is made of large ſquare ſtones and porphyry, ſloping all round towards the center, where the rain-water falling down through the aperture at the top of the dome, is conveyed away by a proper drain, covered with a ſtone full of holes.

Eight altars are placed round this church, of which the *Altare Maggiore*, or high altar, as repaired and beautified by order of *Clement* XI. is of porphyry, embelliſhed with *verde antico*. Here is the monument of the celebrated *Raphael*, at an altar dedicated to the virgin *Mary*; and oppoſite to it, at another altar, are two extraordinary porphyry pillars, each of one piece. Here are fourteen other remarkable pillars of *Giallo* and *Granito*.

Over *Raphael*'s monument ſtands a marble ſtatue of the virgin *Mary*, by *Lorenzetto*. The buſto of that wonderful artiſt, which was ſet up a few years ſince, is by *Naldini*, who alſo made that of *Annibal Caracci*; both being done at the expence of the generous *Carlo Maratti*. Over *Raphael*'s tomb is the following inſcription:

D. O. M.
Raphaëli Sanctio Joan. F. Urbinat.
Pictori eminentiſſ. veterumque æmulo,
Cujus ſpirantes propè imagines
ſi contemplere,
Naturæ atque artis fœdus
facilè inſpexeris,
Julii II. & Leonis Pontt. Maxx.
Picturæ & Architect. operibus
gloriam auxit.
V. A. XXXVII. integer integros,
Quo die natus eſt, eo eſſe deſiit,
VIII. Id. April. MDXX.

'Sacred to God, the greateſt and beſt of Beings, and to the memory 'of that admirable painter *Raphael Sanctio d' Urbino*, whoſe breathing 'figures ſhew the happieſt combination of art and genius; who, by his 'immortal works as a painter and architect, added a luſtre to the reigns 'of the popes *Julius* II. and *Leo* X. He lived exactly thirty-ſeven 'years complete, with an unblemiſhed reputation; and died on the '6th day of *April*, being the anniverſary of his birth, in the year 1520.'

This

This epitaph was compoſed by *Caſa*, and the following diſtich under it, which may well be called *multum in parvo*, by cardinal *Bembo:*

Ille hic eſt Raphael, timuit quo ſoſpite vinci
Rerum magna Parens, & moriente mori.

This diſtich was ingeniouſly tranſlated into *Italian* by *Bellori*, in theſe two verſes:

Queſto è quel Rafaele, cui vivo vinta
Eſſer temeo Natura, e morto eſtinta.

Mr. *Pope*, the celebrated *Engliſh* poet, was ſo pleaſed with the thought, that he has inſerted it, without any alteration, in the following epitaph on Sir *Godfrey Kneller* *, in *Weſtminſter*-Abbey:

'*Kneller*, by heav'n and not a maſter taught,
'Whoſe art was Nature, and whoſe pictures Thought,
'Now for two ages having ſnatch'd from fate,
'Whate'er was beauteous, or whate'er was great,
'Lies crown'd with princes, honours, poets lays,
'Due to his merit and brave thirſt of praiſe.
'*Living, great Nature fear'd he might outvie*
'*Her works; and dying, fears herſelf may die.*'

Kneller painted the portraits of king *Charles* II. *James* II. King *William* and queen *Mary*, queen *Anne*, and king *George* I. with thoſe of the principal nobility of *England* in thoſe ſeveral reigns. He died in the year 1723, and the ſeventy-ſeventh of his age.

Under *Raphael*'s buſto in the *Rotonda* are the following lines:

* Sir *Godfrey Kneller* was a *German*, and all the painters who made any figure in *England* foreigners. It ſeems indeed ſomething ſtrange, that a nation which excels in all the ſciences, and is far from wanting a true taſte for painting, has never produced a perſon of any diſtinguiſhed reputation either in portrait painting, or any other branch of that noble art. *Lely* and *Holbein* were *Germans*, *Vandyke* was a *Fleming*, and *Antonio Varro*, who painted St. *George's-hall* at *Windſor*, a *Neapolitan*.

Ut videant Poſteriores decus & venuſtatem,
Cujus gratiam mentemque cæleſtem
In picturis admirantur,
Raphaelis Sanctii Urbinatis,
Pictorum Principis;
In tumulo ſpirantem ex marmore vultum
Carolus Marattus,
Tam eximii Viri memoriam veneratus,
Ad perpetuum vertutis exemplar
Et incitamentum
P. Anno MDCLXXIV.

'That poſterity may not be ſtrangers to the comely and grateful mien 'of *Raphael d' Urbino*, the prince of painters, whoſe ſkill and divine 'genius they ſo much admire in his works; and that a perpetual pattern 'of, and incitement to virtue might be here exhibited, *Carlo Maratti*, 'who revered the memory of ſo great a man, ſet up this reſemblance 'of him in breathing marble, in the year 1674.'

To this church belongs a religious Fraternity of painters, ſculptors, and architects, on which account, and that of *Raphael*'s being here interred, ſeveral architects, painters, &c. have been very deſirous of being buried in the *Rotonda*. Among theſe were *Perino del Vaga*, *Giovanni da Udine*, *Zuccarini*, *Taddeo Zuccari* (whoſe marble buſto was made by his younger brother) *Frederico Domenico Guidi*, *Lanfranco*, *Gibbes* an *Engliſh* poet, whoſe buſto is by *Nardini*, *Barronio* of *Caſal*, a famous architect of the ſixteenth century, with many others.

Under the marble buſt of *Flaminio Vacca*, made by himſelf, is this inſcription:

Flaminio Vaccæ
Sculptori Romano,
Qui in operibus quæ fecit,
Nuſquam ſibi ſatisfecit.

'To the memory of *Flaminio Vacca*, a *Roman* ſculptor, who could 'never pleaſe himſelf in any of his pieces.'

Under the buſt of *Annibal Caracci* is the following inſcription:

D. O. M.
Annibal Caraccius
Bononienſis
hic eſt,
Raphaeli Sanctio Urbinati
Ut arte, ingenio, famâ, ſic tumulo proximus;
Par utrique funus & gloria,
Diſpar fortuna,
Æquam virtuti Raphael tulit,
Annibal iniquam;
Diſceſſit die XV. Julii MDCIX.
æt. XXXXIX.
Carolus Marattus ſummi Pictoris
Nomen & ſtudia colens
P. An. MDCLXXIIII.
Arte meâ vixit natura, & vivit in arte
Mens, decus & nomen, cætera mortis erant.

'Here lies *Annibal Caracci* of *Bologna*, who, as he was next to *Raphael d'Urbino* in ſkill, genius, and reputation, lies next to him in the grave. Though they were equal as to fame and funeral honours, yet their fortunes were very different: *Raphael*'s merit was crowned with ſucceſs and proſperity, *Caracci* always met with adverſe fortune. He died on the 15th day of *July*, 1609, in the forty-ninth year of his age. *Carlo Maratti*, who revered the memory of this admirable painter, and was an admirer of that noble art, erected this monument 1683.'

Some think that *Carlo Maratti* has wronged *Raphael* by the compariſon in this inſcription. *Caracci* was born at *Bologna*, in the year 1560, and was at firſt deſigned for a goldſmith; but his uncle *Lewis Caracci*, obſerving an extraordinary genius both in him and his brother *Auguſtino*, took them home, and inſtructed them in the art of painting, by which they afterwards acquired immortal honour.

If the *Rotonda* be admired for its fine dome, the colonade in the front is entirely anſwerable to it; it conſiſts of ſixteen pillars of granate, which cannot be viewed without aſtoniſhment. The diameter of moſt of theſe pillars is near five feet, and the height of them thirty-ſeven, excluſive of the pedeſtals and capitals; and each are cut out of a ſingle block. The entrance into the church is likewiſe adorned with pillars (with an architrave of a ſingle piece of *African* or *granate* marble) which are forty feet high. On the left-hand, at entering this portico, is a large

vaſe of antique *Numidian* marble, or porphyry; ſuppoſed by ſome to have belonged to *Agrippa*'s baths, by others to have been the repoſitory of his aſhes. The colonade is twenty *Roman* feet in length, and twelve in breadth. They who will have the *Pantheon* to be much more ancient than the *Auguſtan* age, muſt however own, that the founder of this *prodomus*, as *Vitruvius* calls it, was *Agrippa*, the ſon of *Lucius*, during his third conſulſhip. This is evident from the following inſcription, in capitals, on the architrave of the front:

M. AGRIPPA L. F. CONS. TERTIUM FECIT.

And underneath, in ſmaller characters:

Imp. Cæſ. L. Septimius. Severus. Pius. Pertinax.
Arabic. Adiabenic.
Parthicus. Pont. Max. Trib. pot. XI. Coſ. III. P. P. Procos. &
Im. Cæſ. M. Aurelius. Antoninus. Pius. Felix. Aug.
Trib. poteſt. V. Coſ. Procos.
Pantheum. vetuſtate. corruptum. cum. omni.
cultu. reſtituerunt.

Dion, in the fifty-third book of his hiſtory, ſays, that the *Pantheon* was finiſhed by *Agrippa*; and it appears from the ſame author, *lib.* lxvi. that in the reign of *Titus*, that edifice was greatly damaged by a fire which iſſued out of the earth; but was thoroughly repaired by the emperor *Domitian*. *Euſebius* in his Chronicle, informs us, that the *Pantheon* was, in the thirteenth year of *Trajan*, deſtroyed by lightning, and rebuilt by *Adrian*. It muſt have ſuffered a ſubſequent deſtruction, or *L. Septimius Severus*, and *M. Aurelius Antoninus*, could have no claim to the honour of rebuilding it.

I do not doubt but that Mr. *Le Mercier*, who built the *Sorbonne* at *Paris*, had this *periſtile* in his eye, as part of his model for that ſtructure; but there are only ten pillars in that at the *Sorbonne*, which, though they make a tolerable figure in their proper place, contraſted with thoſe at *Rome*, would look like dwarfs placed near giants. It is true, they do not want ornaments; and they have another conſiderable advantage, for they ſtand on an elevation which is aſcended by fifteen ſteps.

Imitation of the Rotonda *in the church of the* Sorbonne *at* Paris.

The *Rotonda*, in the year 607, was converted into a Chriſtian church*, by pope *Boniface* IV. and to raiſe the greater devotion, twenty-eight cart-loads of reliques were brought hither from ſeveral church-yards in the city of *Rome*. From that time it has been properly called *Sancta Maria ad Martyres*, being firſt dedicated to the virgin *Mary*, and afterwards, in the year 830, by *Gregory* IV. to all the Chriſtian martyrs or ſaints. Notwithſtanding all this, it is commonly called the *Rotonda*.

Fountain and obeliſk. In the area before this church is a fountain, with an antique baſon of porphyry, which belonged to ſome of the *Roman* baths, and was applied to this uſe by *Gregory* XIII. In the center of this fountain is an ancient obeliſk of *Pietra Egyzzia*, or *Egyptian* marble, formerly placed before the church of *S. Bartolomeo de' Bergamaſchi*, and called *La Guglia di S. Mahuto*, or *S. Maut*, from the church near it, dedicated to that ſaint.

St. Sabina. In the church of St. *Sabina* is a *tribuna* finely painted, by *Taddeo Zuccari*. St. *Hyacinth*'s chapel, in the ſame church, was painted by his brother *Frederico*, except the altar-piece, of the virgin *Mary*, which is the work of *Lavinia Fontana*, a *Bologneſe* lady. Here is the tomb of one *Auſia Valentini*, with this ſhort epitaph:

Ut moriens viveret,
Vixit ut moriturus.

'That ſhe might live eternally after death, ſhe lived here as one who 'had death always in her thoughts.'

* At the extirpation of Paganiſm it was debated, whether the heathen temples ſhould be converted into Chriſtian churches, or totally demoliſhed? The *African* councils were for the latter, as appears from *Pithoeus cod. can. vet. Eccl. Rom. p.* 150. though St. *Auſtin* approved of the former, in his *Ep.* 47, *ad Publicol. Oper. tom.* II. *p.* 111. *Quum templa, idola & luci in honorem veri Dei convertuntur, hoc de illis fit, quod de hominibus, quum ex ſacrilegis & impiis in veram religionem convertuntur.* 'When temples, images, and groves are 'dedicated to the honour of the true God, it is like the converſion of libertines and 'wicked men to the true religion.' Theſe alſo were the ſentiments of *Gregory the Great*, *In Ep. ad Mellit. abbat. ap. Bedam, Hiſt. Eccl. lib.* i. *c.* 30. *Quod fana idolorum deſtrui minime debeant, ſed ipſa, quæ in eis ſunt, idola deſtruantur, aqua benedicta fiat, in eiſdem fanis adſpergatur, altaria conſtruantur, reliquiæ ponantur. Quia ſi fana eadem bene conſtructa ſunt, neceſſe eſt, ut a cultu dæmonum in obſequia veri Dei debeant commutari: ut dum gens ipſa eadem fana ſua non videt deſtrui, de corde errorem deponat, & Deum verum cognoſcens ac adorans ad loca, quæ conſuevit, familiarius concurrat.* 'The temples of the idols are by no means to be deſtroyed, 'but only the idols that are ſet up in them; afterwards let the temples be ſprinkled with 'holy water, and furniſhed with reliques, and let altars be built in them. If thoſe temples 'be magnificently built, it is highly proper they ſhould be converted from places ſet apart 'for the worſhip of devils, to that of the true God; ſo that the people, ſeeing their temples left ſtanding, may repair to the accuſtomed places, and thus be the more readily 'brought to a conviction of their error, and a devout knowledge and ſincere worſhip of 'the true God.' Had this opinion conſtantly prevailed, the noble monuments of antiquity would not have been ſo ſcarce at this day.

Here

Here is ſhewn an ancient *Roman* weight; this ſtone is ſaid, by the vulgar, to have been thrown by the devil at St. *Dominic*, after miſſing his throw at the three devout kings of *Cologne*. In the convent is alſo ſhewn *Dominic*'s cell, and in the garden an orange-tree of that ſaint's own planting. *Stone thrown by the devil.*

La Sapienza is the public univerſity, in which are no leſs than thirty profeſſors, but few ſtudents; the *Jeſuits* being every where the monopolizers of the education of youth. It is a ſtately ſquare edifice, with cloyſters and galleries, and was built from a deſign of *Michael Angelo*. Over the main entrance is this excellent inſcription in capitals:

INITIVM SAPIENTIÆ TIMOR DOMINI.

'The fear of the Lord is the beginning of wiſdom.'

A deſcription of the whole, with copper-plates, was publiſhed at *Rome* in 1720, entitled *La chieſa e fabrica della Sapienza di Roma con le Vedute in Perſpettiva e con lo ſtudio delle Proporzione Geometriche, Piante, Alzate, Profili e Spaccati.*

The tower is of a very extraordinary figure, the upper part of it being built in a ſpiral line. In the library is a ſtatue, by *Domenico Guidi*, of the munificent founder, pope *Alexander* VII. who alſo preſented the univerſity with a very valuable phyſic-garden. In this college the regular doctors in the three learned profeſſions of Divinity, Law, and Phyſic, are inveſted with their ſeveral degrees, and receive their diploma's. Beſides thoſe ſciences, here are alſo taught rhetoric, philoſophy, eccleſiaſtical hiſtory, mathematics, and architecture; as likewiſe the *Hebrew*, *Chaldean*, *Syriac*, *Arabic*, *Greek*, and other languages, all *gratis*. In the Univerſity-church is an altar-piece, repreſenting St. *Yvone*, the patron of the poor, diſtributing alms. It is accounted the maſter-piece of *Pietro di Cortona*, though it was finiſhed by *Giov. Ventura*, one of his diſciples, after his death; *Ciro Ferri* is ſaid to have painted the lower part of it. The figures appear as big as the life, and the piece is ſaid to have coſt three thouſand *ſcudi*, or crowns.

S. Sebaſtiano alle Catacombe, or *sù la Via Appia*, is one of the ſeven principal churches at *Rome*. The pillars of the altar-piece are of *verde antico*: here is a moſt ſplendid chapel dedicated to that ſaint, with his ſtatue in white marble, by *Antonio Giorgetto*, a monk. Here are alſo to be ſeen ſome paintings *in freſco*, by *Antonio Caracci*. S. Sebaſtiano's church.

It is not to its external beauty that this church owes its preference to ſo many others, but to its large collection of reliques *.

* The reliques here enumerated by the author are omitted, as alſo an account of indulgences, &c. to avoid a tedious prolixity on ſuch trifling ſubjects.

I have

Deſcription of the catacombs.

I have already, in deſcribing St. *Agnes* near the *Porta Pia* made mention of the catacombs; but have referred a full account of them to this place; thoſe of St. *Sebaſtian* being both the moſt ſpacious and leaſt injured by time of any in *Rome*. They conſiſt, as it were, of ſeveral ſtories or paſſages under one another, and as the earth is dry and ſandy, theſe ſtories are in ſeveral places ſupported with brick-work: the aſcents and deſcents are very frequent. Sometimes one is obliged to ſtoop conſiderably; and as the paſſages are not above two or three feet broad, two perſons cannot walk a-breaſt, except in ſome kind of apartments, and theſe are only four or five feet broad, and not quite eight feet long. In theſe vaults ſome ſuppoſe the private Chriſtians to have performed their religious worſhip. It is forbidden, under penalty of the ſevereſt excommunication, to carry any thing away from hence; but hereticks muſt be ſuppoſed to ſtand in no great awe of ſuch a penalty. On both ſides are repoſitories or tombs, ſome of which are empty and open; others are walled up with brick, or a piece of marble, and have inſcriptions engraven on them. As I ſometimes brought up the rear of our company, and conſequently was unobſerved by the vigilant monk who attended us with a wax light, I pulled down one of theſe pieces of marble, which was about two fingers thick, and ſaw in the cavity a whole human ſkeleton, though not very large; for, indeed, there are few of theſe repoſitories capable of containing a well-grown perſon at full length. In one of theſe cavities I obſerved a large ſtone coffin; there is alſo without the church, another of white marble, with *baſſo-relievo's* repreſenting ſome paſſages of the Old and New Teſtament, which is ſaid to have been taken out of theſe catacombs. In another place I met with a large antique Urn made of clay, quite ſound and whole. In ſeveral places in theſe catacombs are to be ſeen ſmall glaſs bottles fixed in the wall; but of moſt of them, the bottom was all that remained. The ſediment in ſome of theſe glaſs bottles is of a blackiſh colour, and commonly ſuppoſed to be the blood of the martyrs buried here, but may as well be the ſediment of oil. I cannot but obſerve, that theſe vials very much reſemble the *Vaſa Lacrymatoria* in which the ancient heathens preſerved the tears ſhed at the funerals of their deceaſed friends, as they alſo did thoſe of the women hired to weep at ſuch ſolemnities*. A friend of mine at *Nurenberg* ſhewed me, on the bottom of one of theſe *Lacrymatories*, a very pretty picture of a child with a *Bulla* about the neck, led by its mother. This picture was covered with glaſs to preſerve it from the damp. The ſame gentleman

* This is a confirmation of Dr. *Burnet*'s conjecture concerning theſe catacombs, *viz.* that they were the burying places of the ancient *Roman* ſlaves, *&c.*

ſhewed

ſhewed me another bottom of ſuch a vial or *Lacrymatory*, with this inſcription, *Vivas dulcis anima pie Zeſes*. This work ſeemed to be modern, and in the *Gothic* taſte. Both theſe vials were part of the *Strozzi* collection, and were found in the catacombs. In the year 1716, the celebrated *Florentine* ſenator, *Buonaroti*, publiſhed at *Florence* a work entitled *Oſſervatoni ſopra alcuni frammenti di Vaſi antichi di Vetro ornati di figure, trovati ne Cimiteri di Roma, &c.* in which a particular deſcription is given of ſeveral paintings on ſuch vials; ſome of which were done by heathens, and others by Chriſtians. The words *Pie Zeſes* occur on ſeveral of them; but the rules of grammar will not allow, as ſome however maintain, that they mean *Pie Jeſu*; and the opinion of thoſe who look upon them to be a mixture of *Greek* and *Latin* words, not unuſual among the *Romans* in common converſation, ſeems more plauſible. Beſides theſe large cavities there are ſeveral ſmall holes to be ſeen along the paſſages of the catacombs, in which the ancients placed their urns, ſingly, or two or three together, and theſe places were called *Columbarias*, *Ollarias*, and *Hypogæa*.

On one ſtone the name *Silveſter* is thus engraved,

CIABECTEPE.

On another,

C. Plotius.

I alſo copied the following inſcriptions:

Leopardus Præfectus qui vixit annis IIII. menſes VI. dies II. in pace.

Petrus qui vixit annos III. & Di---Victorina fib & compari.

Victorino Benemerenti in pace qui vixit annos III. menſis VI. dies XII.

Upon comparing theſe inſcriptions, which caſually preſented themſelves to my view, without any particular ſearch, with an obſervation on the ſmallneſs of the ſkeletons, they ſeemed to favour a conjecture, that among the ancient heathens, children were often buried inſtead of being burnt on funeral piles, as was cuſtomary with regard to adults. In another part of the catacombs is the following inſcription:

* DVLVENE MERITT VICTORI *
FILIO PAREN FFQQVTAMIRA
TREIECIT VIT D LXXX NEOFITVS
QVI VIX IN PACE X

The

The croſs on a monument is generally looked upon as a ſign that a Chriſtian lies buried there, and this character ✳ is thought to be of the ſame import; but the ☧ is reckoned a ſure indication of a martyr's ſepulchre, it being compoſed of the *Greek* and *Latin* alphabet, and ſuppoſed to denote *Pro Chriſto*; i. e. 'For Chriſt'. As to the *Greek* letter X in an antique monument at *Albano*, which I ſhall hereafter deſcribe; I met with a plain proof, that it admits of various conſtructions; for it is there in expreſs words ΧΡΗΣΤΕ ΧΑΙΡΕ, *i. e.* 'Gentle ſhade adieu.' In which ſenſe alſo *Tibullus*, in his ſecond elegy ſays,

Et bene, diſcedens dicet, placideque quieſcas,
Terraque ſecuræ ſit ſuper oſſa levis!

'His parting wiſh ſhall be, may'ſt thou be bleſt
'With a light earth, and unmoleſted reſt!'

In *Anacreon*'s firſt ode are theſe words,

χαιρουτε λοιπον ἡμιν, Ηρωες, &c.

'Adieu to heroes! *&c.*'

So that unqueſtionably χαιρε muſt ſometimes imply the modern expreſſions of *adieu! farewel!* &c.

Theſe ſubterraneous paſſages have a communication with one another, which makes them very intricate; but here are ſtones ſet up in the middle to direct travellers in their return. To viſit every part of the catacombs would be a walk of no leſs than twenty *Italian* miles, as appears from a plan of them in the convent, which agrees with the copperplate of the catacombs in *Aringhi*'s *Roma Subterranea*; where alſo are to be ſeen draughts of the catacombs of St. *Hermes*, St. *Pancrace*, St. *Agnes*, St. *Agatha*, St. *Lucina*, &c. Every one of theſe catacombs, and many others, to the number of thirty, have all their ſubterraneous paſſages or galleries of ſuch an extent, that the length of them all, taken together, is computed to be above a hundred *Italian* miles; but they are ſo far from being kept every where in ſuch good repair, as thoſe of St. *Sebaſtian*, that not a few of them are walled up; ſeveral perſons having been bewildred in thoſe labyrinths and periſhed there. Beſides *Aringhi*'s account, in the year 1720 another was publiſhed at *Rome*, entitled *Oſſervazioni ſopra i Cimeteri de' ſanti Martiri & antichi Chriſtiani di Roma*, in two volumes, folio.

Catacombs not the work of Chriſtians. Though it be manifeſt, that great numbers of Chriſtians are interred here, it is by no means a conſequence that theſe ſubterraneous caverns were

were originally the work of Chriſtians, or that they ſerved them for retreats in the time of perſecution. Not to mention the vaſt diſproportion of ſuch works to the ſmall number of Chriſtians; where could the many thouſand cart-loads of earth or ſand, taken out of the catacombs, have been carried away with ſuch privacy as to eſcape the notice of the heathen? Even granting that the Chriſtians were ſo polite as to diſpoſe of the ſand in ſmall quantities to the inhabitants of the city for domeſtic uſes, and that from hence they got the nick-name of *Arenarii*; yet great numbers of the pooreſt heathens, who alſo ſold ſand, could not but know from whence the Chriſtians procured ſuch quantities of it, and would certainly have diſcovered their competitors in trade. Of what uſe could paſſages, ſeveral leagues in length, be to the Chriſtians when their number was ſo ſmall? And when the Chriſtians became ſuperior to the pagans, both in number and power, there was no need of ſecret retreats and ſubterraneous burying-places. Suppoſe, that in the times of the perſecutions, fifty or ſixty thouſand Chriſtians had ſheltered themſelves in theſe caverns, how could they be ſupplied with proviſions, or preſerve themſelves from contagious diſtempers among ſuch a number of dead bodies? The few ſmall apartments diſperſed up and down in theſe catacombs are ſaid to have been peculiarly appropriated for religious worſhip; but as they have but one entrance, and that very narrow, I am at a loſs to find room there for a congregation. Beſides, with what ſpecious pretences would it have furniſhed the heathens to reproach the Chriſtians, when, at laſt they had found out that ſo many thouſands of both ſexes had paſſed a conſiderable time together in ſuch obſcure manſions? *Anthony Ulric* duke of *Brunſwic Wolfenbuttle*, in his *Octavia*, has given a very entertaining account of the catacombs, and of the primitive Chriſtians' manner of living in theſe receſſes; but the pleaſing idea that romance gives us of theſe ſubterraneous dwellings ſoon vaniſhes, when a perſon advances but few ſteps in the catacombs at *Rome*. Thoſe at *Naples*, indeed, are loftier and broader, with very ſpacious apartments, and conſequently are much better adapted to the purpoſes mentioned in that prince's poem; but then the very magnificence of thoſe works makes it the more improbable that they were undertaken by a poor perſecuted ſet of people, who were far from being numerous, and were obliged to carry on all their meaſures with the utmoſt ſecrecy.

What the catacombs properly were.

After all, it will, upon due examination, unqueſtionably appear that the catacombs of *Rome* were originally nothing elſe but the *Puticuli*, mentioned by *Horace*, *Varro*, and *Feſtus Pompeius*; where, at firſt, only the bodies of ſlaves, and of ſuch whoſe circumſtances would not permit their friends to be at the expence of burning them on a funeral pile, were depoſited. The digging up of *Puzzolana*, a kind of ſand much

much uſed in making mortar for building, of which there are vaſt ſtrata in many parts of *Italy*, may have given riſe to this expedient for burying the dead, as it anſwered both purpoſes. In proceſs of time, perſons of a higher claſs came to be interred in theſe caverns; for the *Romans*, even before Chriſtianity got the better of heatheniſm, gave into the practice of burying their dead. This is evident from ſeveral ancient monumental inſcriptions to be ſeen in the catacombs, which, not only begin with the letters D. M. by ſome writers interpreted to denote *Deo Maximo*; but even with *Diis Manibus* at full length, which would have been profane, and never permitted on a Chriſtian's tomb. Such was the ſtone found in the catacombs of St. *Sebaſtian*, which is now to be ſeen in *Kircher's Muſeum*, with this inſcription very legible on it:

Diis Manibus.
Principio filio dulciſſimo ſuo poſuit,
qui vixit ann. VI. dies XX.
in pace.

This I once alledged to a learned *Jeſuit*, as an objection againſt the common notion, that only Chriſtians are buried here. His anſwer was, that it might probably be owing to the ignorance of the primitve Chriſtians, who being unacquainted with the meaning of the characters D. M. or *Diis Manibus*, but finding it on a multitude of other tomb-ſtones, made uſe of them, without any farther examination, on thoſe of their deceaſed friends; eſpecially as they might fancy that *Manes* had ſome relation to *Animæ* or ſouls. *Mabillon* alſo thinks, that after the eſtabliſhment of Chriſtianity, the Chriſtians took away the tomb-ſtones from the graves of the pagans, and placed them on thoſe of others of their own religion. This reaſon might appear plauſible if the ſtones had been valuable for their ornaments, *&c.* But as theſe ſtones are very ordinary, and without ornaments, and the inſcriptions badly done, I cannot ſee why a Chriſtian ſhould have given himſelf the trouble to ſearch for a heatheniſh epitaph for his child; and he muſt have been poor indeed not to be able to procure as good a ſtone with an inſcription agreeable to his religion. The other argument might alſo be of ſome weight, had the Chriſtians been ſtrangers to the language and religion of the ancient *Romans*, and never heard of ſuch words as *Dii Manes*; and ſuppoſing, that by a ſtrange ignorance and dulneſs they confounded the word *Manes* with *Animæ*, I beg leave to aſk, What ideas they annexed to *Fata*, *Domus æterna Imperatoris*, and the like expreſſions no leſs frequently to be met with here on tomb-ſtones? Why did they not make uſe of theſe words alſo, if they

were ſo ignorant of the *Roman* language? Even *Mabillon* himſelf, in another place, arguing againſt the adoration of *Evodia* as a fictitious ſaint, ſays, that the characters D. M. on her grave, or rather that of her mother, were marks of paganiſm; and that the phial, with a reddiſh liquor found in it, was not a veſſel full of a Chriſtian martyr's blood, but only an *Urna lacrymalis*, or lacrymatory. I ſhall not make any remarks on the undecayed body of a young woman dug up in St. *Sebaſtian*'s catacombs in the time of *Paul* III. and by ſome ſuppoſed to be *Tulliola*, *Cicero*'s daughter. That it had ſome evident marks of paganiſm may be concluded from its being preſerved as a holy relique; but, by order of that Pope, thrown into the *Tiber*, leſt its ſingular beauty might procure it an improper veneration. The fabulous circumſtances of this ſtory are to be met with in *Contarini*'s *Crucifer*, p. 283. and in *Vaccæ*'s *Annotations*, inſerted by *Montfaucon*, in his *Itinerarium*, &c.

The great numbers of *Vaſa lacrymalia*, or *lacrymatories* found in the catacombs, is another proof that they were not the burying-places of the primitive Chriſtians. Theſe phials the heathens filled with their own tears, and thoſe of the *Praficæ*, or hired mourners, and placed near the remains of the dead, as appears from theſe expreſſions ſo frequent on ancient tomb-ſtones, *Tumulum lacrymis plenum dare*, *ponere cum lacrymis*, *cum lacrymis & opobalſamo udum condere*; concerning which, *Guthier de Jure Manium*, *lib.* i. *c.* 28. *Caſal. p.* ii. *c.* 21. *de Urb.* may be conſulted. I ſhall here only cite an inſcription on a ſtone found at *Rome*, which had been erected in memory of *Ulpia Scita Philumena*; *ai* is here uſed for *æ*, as in many other ancient inſcriptions: Vaſa lacrymalia.

Vlpiai Scitai Philumenai
Conjugi BMP
Aelius Macer anteſi
gnanor. Trib.
Lachrymas poſuit.

'*Ælius Macer*, tribune of the ſtandard-bearers, dedicates theſe tears 'to *Ulpia Scita Philumena*, his excellent conſort.

The Chriſtians, on the contrary, looked upon the death of their pious friends and relations as a joyful removal to the manſions of everlaſting happineſs; and St. *Paul*, in his epiſtle to the *Theſſalonians*, forbids them to bewail the death of Chriſtians, like heathens who were ſtrangers to the animating hope of a reſurrection; ſo that it is not to be ſuppoſed

that the ſurviving friends among believers made ſuch a parade of their tears, or hired ſuch women mourners, of whom *Horace* ſays,

Ut, quæ conductæ plorant in funere, dicunt
Et faciunt propè plura dolentibus ex animo;——
HOR. Art. Poët. *v.* 431.

'As hirelings, paid for their funeral tear,
'Out-weep the ſorrows of a friend ſincere.'

In turning over *Le Antiche Lucerne ſepulcrali figurate & raccolte dalle Cave ſotterranee & grotte di Roma, diſegnate ed intagliate nelle loro forme da Pietro Santi Bartoli, con l' oſſervationi di Gio. Petro Bellori*, publiſhed at *Rome* in folio, one may ſee, in the plates of the urns brought out of the catacombs, above forty which are manifeſtly pagan; and are eaſily diſtinguiſhable from thoſe which the Chriſtians, by an indiſcreet imitation of the heathen ceremonies, placed in the catacombs. The latter, inſtead of ſome falſe deity, marked theirs with the cypher of the words *Jeſus Chriſt*; or a dove, as the emblem of candour, mildneſs, and innocence; or with the figure of Chriſt as a ſhepherd, with a ſheep on his ſhoulders; or with *Noah*'s ark, with the dove; or *Jonah* caſt out of the whale, and the like. Theſe are more unexceptionable proofs of their being placed here by Chriſtians, than the ſingle mark of a croſs above the epitaph; for this, according to *Montfaucon*, is alſo found on *Egyptian* and *Etruſcan* monuments evidently of a date prior to the paſſion of our Saviour. The old *Greek* T, which denoted acquital when criminals were tried, in ſome meaſure reſembled a croſs. *Athanaſius Kircher*, in his *Prodromus Coptus*, ſhews, that among the *Egyptians*, *Indians*, and *Perſians*, the croſs was an hieroglyphic denoting the four elements; and from *Rufinus*'s *Eccleſiaſtical Hiſtory*, *lib.* ii. *c.* 29. *Socrates*, *Sozomen*, and *Suidas* on the word σταυρος, it plainly appears, among the *Egyptians*, to have ſignified eternal life; and ſuch marks were found in the temples of *Serapis*. On ſome ancient *Egyptian* monuments are to be ſeen three croſſes ſtanding horizontally; but it would be ridiculous to ſuppoſe that they ſignified the croſſes of Chriſt and the two malefactors. *Marſilius Ficinus*, *de vita cœlitus comparanda*, *lib.* iii. *c.* 18. mentions ſuch a figure to have been uſed among the *Arabians* as an emblem of the influence of the ſtars. The hammer of the god *Thor*, ſo frequently mentioned in the antiquities of the northern nations, ſo nearly reſembled the ſign of the croſs, that one was taken for the other. *Reevhielm* has publiſhed a particular diſſertation of the croſs on *Runic* ſtones.

The croſs not peculiar to Chriſtian tomb-ſtones.

It being clear from what has been ſaid, that the catacombs were the burial-places both of heathens and Chriſtians, the papal infallibility ſtands impeached with having pronounced all the bones found there to be holy reliques. How lamentable is the credulity of the people, in receiving ſuch bones as things of ineſtimable value, ſetting them in gold and ſilver, and paying them religious adoration, when it is odds but they belonged to ſome heathen ſlave, rather than any Chriſtian martyr! So early as the times of St. *Jerom* and *Auguſtin* *, the monks had begun to deal in reliques; but this vaſt fund of holy cheats was either not thought of, or prudently abſtained from; as the falſity of any ſuch pretence would then have been too notorious, and probably prejudiced the whole trade. St. *Jerom*, in his commentary on *Ezekiel*, chap. xl. ſays, that when he was a boy he uſed to go down into theſe gloomy manſions of the dead; and that he could not forbear applying to himſelf theſe words in *Pſal.* liv. *They go down quick into hell*, i. e. *the grave*; and the following verſe in *Virgil*: *Reliques taken out of them what they were.*

Horror ubique, animos ſimul ipſa ſilentia terrent.

'And ſilence adds to th' horror of the gloom.'

Cardinal *Fleury*, afterwards prime miniſter of *France*, in his *Manners of the primitive Chriſtians*, affirms, on the credit of *Boſio's Roma ſubterranea*, that *Conſtantine the Great*, from a principle of devotion, that the remains of the firſt martyrs might not be diſturbed and profaned, ordered the catacombs to be ſhut up; and that it was towards the cloſe of the ſixteenth century before they were diſcovered and opened again; but this is a palpable falſity. I have myſelf obſerved ſeveral inſcriptions in the catacombs in *Gothic* characters, which plainly ſhewed them to be of the middle ages; and on one ſtone in thoſe of St. *Sebaſtian* the year 1409 is plainly legible, not to mention ſome others more modern. *That they have not been again opened in modern times.*

In the church of *S. Silveſtro e Martino alli Monti* is ſhewn a pretended model of Chriſt's cradle, *&c.* On the left-hand, in the vault under the church, is a picture of the virgin *Mary*, with this ſtrange inſcription: S. Silveſtro e Martino.

Per te Trinitas ſanctificatur, &c.

'By thee the Trinity is ſanctified, *&c.*'

In the vault where St. *Silveſter* is ſaid to have ſpent ten years is another repreſentation of the virgin *Mary*, in moſaic-work, which is ſuppoſed to be the firſt that was made in this taſte.

* *Vid. Auguſtinus lib. de opere monach. c.* 28. *Ludovicus Aurelius ad an.* 305, *p.* 62, Lex 3, *Cod. de SS. Eccl.*

In

S. Siveſtro in Campo Marzo.

In *S. Silveſtro in Campo Marzo*, or *in Capite*, are ſome fine pieces of painting, by *Treviſani*, *Terentio d' Urbino*, and *Tarquinio di Viterbo*. The roof is covered with fine paintings *in freſco*, by *Roncalli* and his diſciples. The pictures of the apoſtles over the organ are reckoned *Gramignoli*'s maſter-piece. Here is alſo ſhewn a pretended impreſſion of the face of Chriſt, which, if *Euſebius* may be credited, our Saviour himſelf was pleaſed to make on a piece of white linen, and preſented to *Agbarus*, whom that father ſtiles king of *Edeſſa*.

Original portrait of our Saviour.

Diſpute about John the Baptiſt's *head.*

The church of St. *Silveſter*, though it has five Popes on its ſide, is not without a rival, which pretends to have *John the Baptiſt*'s head; the people of *Amiens* in *France* maintaining, that the real genuine head of the *Baptiſt* is in their poſſeſſion; and *du Cange* has thought it worth his while to publiſh a very long and learned diſſertation in defence of this extraordinary claim.

The church of *S. Silveſtro in Monte Cavallo*, and *dello Spirito S. de' Napolitani à ſtrada Giulia*, are worth viſiting for the fine paintings to be ſeen in them.

S. Spirito in Saſſia.

The church *di S. Spirito in Saſſia* derives its name * from its founder, *Ina* king of the *Weſt-Saxons* in *England*. Here are ſome good paintings; and in the court of the hoſpital belonging to this church is a ſuperb fountain made by order of *Alexander* VII. In 1714, the celebrated *Maria Lanciſi*, phyſician to *Clement* XI. left to this hoſpital, and for the uſe of the public, his choice library, conſiſting of a vaſt number of books relating to the mathematics, natural philoſophy, botany, anatomy, phyſic, chymiſtry, and natural hiſtory, in *Greek*, *Arabic*, *Latin*, and other languages; together with a fine apparatus of anatomical, mathematical, and mechanical inſtruments. There are no leſs than thirty hoſpitals for the relief of the ſick and poor in the city of *Rome*; but none of them equal to this, in which there are generally above a thouſand patients, and all well taken care of.

Foundling hoſpital.

Forty nurſes are conſtantly kept in pay to take care of the infants which every night are put into the machines at the foundling hoſpitals. Beſides theſe, above two thouſand nurſes, in the city and neighbouring villages, have wages for nurſing the children till they are four or five years old; and then the boys are brought to the hoſpital to be inſtructed in handicraft trades, or polite arts, according to their different geniuſes, where they are provided with all neceſſaries until they are able to maintain themſelves. The girls, who generally exceed five hundred in number, are educated under the inſpection of the *Thecklan* and *Auguſtine* nuns, until they are fit for the convent, or marriageable. If the latter be their

* *Saſſia*, or *Saxia*, from *Saxon*.

choice,

choice, they have a portion of a hundred *ſcudi*, or crowns. This hoſpital, though part of its revenues have been curtailed by ſome of the Popes, for the uſe of other charities which ſtood in need of aſſiſtance, has ſtill an annual income of above an hundred thouſand *ſcudi*, or crowns, beſides the produce ariſing from the circulation of the money in the bank belonging to it. This bank ſtands in the *Strada Banchi*, and reaps a greater advantage from its trade, as there are few places in *Rome* where money may be ſafely lodged, even without receiving intereſt. I preſume my tranſcribing the following inſcription on this hoſpital will not diſpleaſe you:

Alexandro VII. P. O. M.
Qui,
Ut corporum valetudini paternâ charitate conſuleret,
Quemadmodum Paſtorali ſollicitudine
Pro animarum ſalute quotidiè invigilat,
Huic Xenodochio diplomate ſuo conceſſit
Annexam viam nocturno tempore
Tranſverſis catenarum repagulis cuſtodiri,
No prætereunte ſtrepitu quies
Amica ſilentii
Omninò ab ægrotantibus exularet:
Anno Domini MDCLXI. Pontificatûs VI.

'To *Alexander* VII. the greateſt and beſt of Popes, who ſhewed a 'tender care for the health of the bodies, as well as a true paſtoral vigi-'lance for the ſalvation of the ſouls of thoſe committed to his charge, 'and gave this hoſpital the privilege of placing chains croſs the road 'adjoining to it, that the noiſe of paſſengers might not diſturb the re-'poſe of the patients, to which ſilence ſo much contributes; in the year 'of Chriſt 1661, and the ſixth of his pontificate.'

6. Stefano Rotondo.

S. Stefano Rotondo, now united to the *German* college of St. *Apollinaris*, is ſuppoſed to be built on the ſpot where an ancient temple of *Faunus* ſtood. There is a fine colonade of marble pillars quite round the inſide of this church: the altar ſtands detached in the center, and the tabernacle is made of cypreſs-wood, in the ſhape of a tower; it was ingeniouſly carved by a baker, with no other tool than a pen-knife. Some ſay he ſaved his life, which he had forfeited, by executing this curious piece; but the following inſcription clears him from any ſuch imputation:

Johannes

Johannes Zentner, Beiſanenſis, in Urbe Piſtor, tabernàculum hoc ſua manu perfectum, in ſuæ nationis gratiam Collegio Germanico donavit, & hic ita poſuit, ut liceat ejus Rectori in Collegii templum transferre, cum expedire judicaverit, die XIX. Jan. MDCXIII.

'*John Zentner*, a baker in this city, out of regard to his country, preſented the *German* college with this tabernacle, the work of his own hands, and placed it here, (with this proviſo, that the rector of the college, whenever he thinks it neceſſary, may remove it into the college chapel) the 19th day of *January*, 1613.'

Father *Gallonio*, in his work *de Cruciatibus Martyrum*, inſerts a particular deſcription of the painting on the wall of this church by *Nicolao Pomarancio*, repreſenting the tortures ſuffered by the primitive martyrs under the firſt ten perſecutions. Among the other paintings to be ſeen here, the maſſacre of the *Innocents* by *Antonio Tempeſta*, on the left-hand at the entrance, is highly eſteemed.

S. Stefano alle Carozze.

Near the church is another round edifice called *S. Stefano alle Carozze* or the church of *Madonna del Sole*. It affords nothing remarkable; but the learned cannot agree, whether it was anciently the temple of *Volupia*, *Veſta*, or of the ſun.

St. Suſanna.

St. *Suſanna* has a fine *façade* or front, deſigned by *Maderno*, but is darkiſh within: the paintings *in freſco* by *Croce* and *Nebbia* are always viewed with pleaſure. On the top of this church are the ſtatues of the prophets *Ezekiel*, *Daniel*, *Iſaiah*, and *Jeremiah*, in plaſter, by *Valſoldo*.

Temple of Romulus *and* Remus.

Before St. *Theodore*'s church ſtands a ſhort thick pillar or a pagan altar and *incenſorium*. Here alſo was dug up the braſs ſhe-wolf, now to be ſeen in the Capitol; hence this has been generally ſuppoſed to have been the temple of *Romulus* and *Remus*. It ſeems the heathens uſed to bring their children hither and rub them againſt the ſtatues of thoſe twin-brothers, who had been ſo miraculouſly preſerved; and ſuperſtitious midwives and mothers, after the eſtabliſhment of Chriſtianity, could not be prevailed upon to depart from this cuſtom: However, to reform, in ſome meaſure this abuſe, this temple was conſecrated to St. *Theodore*; and, to this day, a particular maſs is ſaid here every *Thurſday*; after which, ſickly children are brought to the altar, where a monk lays his hand upon them and ſtrokes their faces with a relique of St. *Theodore*, and by virtue of this ceremony the child is certainly expected to die or recover * by the *Thurſday* following. Whatever happens after this

* It is greatly to be lamented, that even in the *Evangelical* churches, any remnants of ancient ſuperſtition ſhould be found. Nothing is more common, than a groſs abuſe in the

this is attributed to St. *Theodore*, though, as he was a military man, it ſeems ſomething unaccountable how he came to be the patron of infants. This practice is called by the papiſts, 'putting away the leaven 'of heatheniſm, and turning a ſuperſtitious practice into an act of Chriſ-'tian devotion.' This puts me in mind of a *Romiſh* writer, whoſe name I cannot at preſent recollect, who relates, with the higheſt encomiums on the zeal of the *Jeſuits* in propagating Chriſtianity, 'That in a coun-'try where cow dung, (probably only of ſome particular cows) was 'held in ſuch veneration, that it was a religious ceremony among the 'inhabitants to anoint the head with it when hot, and leave it on to dry. 'The *Jeſuits*, continues he, left no methods unattempted to reclaim 'the people from ſuch a filthy ſuperſtition: but finding them incorrigi-'ble with regard to this point, they inſiſted upon it no farther, but 'chriſtianiſed the cuſtom by ſubſtituting this unction in lieu of the aſ-'perſion with holy water.**' The accounts of the *Daniſh* miſſionaries in the *Eaſt Indies*, mention this cuſtom, of beſmearing themſelves with the excrements of cows, as a religious ceremony among the natives on the coaſt of *Tranquebar*. We find alſo by *Ælius Ariſtides*, that the inhabitants of *Pergamus* uſed on certain times of the year to rub themſelves with dirt from head to foot in honour of *Æſculapius*.

Steps at la Piazza di Spagna.

In the pontificate of *Innocent* XIII. was begun a ſuperb aſcent by ſteps from the *Piazza di Spagna* to *Monte Pincio* and the church *della S. S. Trinità de' Monti*, which was completed in the year 1725, and now makes one of the nobleſt ornaments of a city ſo famous for its beauty and grandeur. It is built of *Tivertino* ſtone, and conſiſts of a hundred and ſeventy-five ſteps; it ſometimes ſeparates into two or three different flights of ſteps, which meet again at a ſmall diſtance. The inſcription on this work runs thus:

D. O. M.

Magnificam hanc, quam Spectator miraris, Scalam, ut commodum ac ornamentum non exiguum Regio Cœnobio, ipſique Urbi allaturum animo concepit legatâque ſupremis in tabulis pecuniâ, unde ſumptus ſuppeditarentur, con-

the adminiſtration of the euchariſt to ſick or dying perſons, this ſpiritual repaſt being deſired from no other reaſon or motive, but in order to form a better judgment of the iſſue of the diſeaſe; whereas the death or recovery of the patient depends on cauſes purely natural. See *Schmid. diſſ. de euchariſtia moribundorum.* [By this note it appears, that the *German* proteſtants are not a little ſuperſtitious in this point, as they are alſo with regard to ſome reliques mentioned by the author. But this abuſe, I believe, is unknown in *England.*]

** It has been the conſtant boaſt of the *Romiſh* miſſionaries, that they have the peculiar talent of weakening and aboliſhing heatheniſh ſuperſtitions of all kinds: In the external propagation of Chriſtianity, it muſt be owned, they have had a great ſhare.

ſtrui mandavit nobilis Gallus Stephanus Gueffier, qui, in Regio Miniſterio diu apud plures Summos Pontifices alioſque ſublimes Principes egregiè verſatus, Romæ vivere deſiit XXX. Jun. MDCLX. Opus autem vario rerum interventu dilatum, primùm ſub Clemente XI. cum multi proponerentur moduli & formæ, in deliberatione poſitum, deinde ab Innocentio XIII. ſtabilitum, & R. P. Bertrandi Monſinat Toloſatis Ord. Minimor. S. Franciſci de Paula Correctoris Generalis fidei curæque commiſſum ac inchoatum, tandem Benedicto XIII. feliciter ſedente confectum abſolutumque eſt. Ann. MDCCXXV.

'To God the greateſt and beſt of Beings.'

'Traveller, theſe magnificent ſteps, leading up the aſcent, which thou 'admireſt, were deſigned and founded as a conveniency and ornament 'to the royal monaſtery, and the whole city, by *Stephen Gueffier* a noble-'man of *France*, who, after worthily diſcharging embaſſies to ſeveral popes 'and other ſecular princes, finiſhed his courſe at *Rome* on the 30th day 'of *June*, 1660, and left a large ſum, by will, for executing his noble 'plan. Several occurrences intervened to retard the work, until, un-'der pope *Clement* XI. it was taken into conſideration, and a great va-'riety of models propoſed; afterwards it was reſolved on and begun 'by *Innocent* XIII. under the direction of the reverend father *Bertrand* '*Monſinat* of *Toulouſe*, general of the order of the *Minimes*, &c. and at 'length, during the auſpicious pontificate of *Benedict* XIII. finiſhed and 'completed in the year 1725.

Further on are theſe words:

D. O. M.

Sedente Benedicto XIII. Pont. Max. Ludovico XV. in Galliis regnante, ejuſque apud S. Sedem negotiis præpoſito Melchiore S. R. E. Cardinali de Polignac, Archiepiſcopo Auſitano, ad Sacræ Ædis almæque Urbis ornamentum ac civium commodum, marmorea ſcala digno tantis auſpiciis opere abſoluta, Anno Domini MDCCXXV.

'To God the greateſt and beſt of Beings.'

'In the pontificate of *Benedict* XIII. and the reign of *Lewis* XV. 'king of *France*, *Melchior*, cardinal *de Polignac*, &c. being ambaſſador 'to the holy See from that prince, theſe marble ſteps, which are ſo great 'an ornament to the church and the city, and ſo deſirable a conveniency 'to the people, were finiſhed in a manner ſuitable to ſuch illuſtrious 'auſpices in the year of Chriſt 1725.'

S. S. Trinità de' Monti.

In the abovementioned church are ſeveral pictures by *Zuccaro*, *Giulio Romano*, *Perino del Vaga*, *Roſſetti*, *Nogari*, *Paulo Cedaſpo*, a *Spaniard*, *Nebbia*,

Nebbias, &c. and particularly a celebrated piece of the *deſcent from the croſs* by *Volterra*, with this exception, that the poſture in which the virgin *Mary* falls at her fainting, is not the moſt decent; and that St. *John* ſeems to diſcover too little concern in his countenance. On the high altar is a tabernacle of *Lapis Lazuli*, with ſmall pillars of a moſt curious kind of marble. This church is adorned with two towers exactly reſembling each other. In the refectory are ſhewn ſome good paintings by father *Pozzi*. Here is alſo a good library, which affords one of the beſt proſpects of the city of *Rome*. The church and convent were founded by *Charles* VIII. king of *France*, and to this day is under the protection of that crown: Hence the monks of this convent, which are fifty in number, are all natives of *France*; and even the general of the order, if he be not a *Frenchman*, is not allowed to reſide here above three days.

The church *della S. Trinità de' Perigrini e Convaleſcenti* has, among other valuable paintings, a moſt curious, tho' preſumptuous, altar-piece, repreſenting the Trinity, by *Guido Rheni*. Here are alſo ſome fine pillars oriental alabaſter, and the *Façade*, with its *Corinthian* columns, makes a beautiful appearance. The hoſpital belonging to it not only affords three days good entertainment for pilgrims, but likewiſe receives the patients from other public hoſpitals, upon their recovery; to which the air, diet, and lodging much conduces. In the large refectory are the ſtatues of ſeveral Popes who have been conſiderable benefactors to this foundation. S. Trinità de' Peregrini e convaleſcenti.

I own, Sir, that I have been very particular in deſcribing the churches and convents in this city; but it is what cannot well be avoided in *Italy*. Should a traveller, in proteſtant countries, or even in *France*, run from church to church, and take an accurate ſurvey of them, it would be loſt labour, and expoſe him to ridicule: But in *Italy* it is quite otherwiſe; for the religious edifices are, as it were, ſo many theatres, exhibiting all the beauties of architecture, painting, and ſculpture to the ſpectator's view. As for inſcriptions, beſides the pleaſure which an elegant compoſition gives the reader, they often ſerve to clear up ſeveral paſſages in civil, literary, or eccleſiaſtical hiſtory; and whoever has no taſte for theſe, will find no great entertainment in the tour of *Italy*.

LETTER LII.

Of the moſt remarkable Piazzas or Areas, Bridges, Gates, Palaces, &c. in *Rome*.

TRAVELLERS who have the leaſt taſte for arts and ſciences meet with ſo many things in *Rome* to attract their curioſity, that they may paſs their time away without having recourſe to frivolous diverſions, debaucheries, or idle company. The variety of objects daily to be ſeen here, afford ſufficient topics for converſation in coffee-houſes and public places; ſo that ribaldry and double *entendres*, which are, perhaps, to young people more prejudicial than groſs obſenity, do not ſo frequently offend the ear as in *France*. To this the diſpoſition of the inhabitants does not a little contribute; for, allowing the *Italians* to exceed other nations in voluptuouſneſs, and particularly in ſome deteſtable vices; yet they obſerve more ſecrecy, and never publiſh abroad their own infamy, as is cuſtomary with the *French*, till the decline of life teaches them better: and this they do with ſuch effrontery as to boaſt of *bonnes fortunes*, as their term is, which never fell to their ſhare. This topic is often carried ſo far, even in public aſſemblies, as to put a modeſt foreigner out of countenance; eſpecially when he hears the ladies joining in the mirth, and diſplaying their ſprightlineſs in expreſſions, little conſiſtent with the modeſty of the ſex; for there are very few of them that would not rather be thought to want virtue than wit. This libertiniſm unhappily takes ſo with young travellers, that they look upon it as the chief accompliſhment which they are to acquire in *France*; and, indeed, at *Rome*, the young gentlemen who come from *Paris* are as well known as a bird is by its note. I can with great truth affirm, that the general converſation at *Rome* is leſs offenſive and more inſtructive, than in moſt other great cities. I have here met with ſeveral perſons well verſed in the ſciences and polite arts, who often gave occaſion to very advantageous and entertaining diſquiſitions: but this has alſo given riſe to two parties; one of which, for painting, ſculpture, and architecture, prefers the ancient artiſts; the other declaring for the moderns. The controverſy does not extend to other ſciences; for we never diſpute, whether *Taſſo*, *Petrarch*, *Sannazarius*, *Guarini*, *Arioſto*, *Marino*, *Dante*, &c. or *Virgil*, *Ovid*, *Horace*, *Juvenal*, *Propertius*, &c. were the beſt poets? or, whether *Guicciardini*, *de Thou*, *Bembo*, *Fregoſi*, *Strada*, *Davila*, *Bentivoglio*, were better hiſtorians than *Livy*, *Tacitus*, *Salluſt*, *Florus*? &c. But

Zeuxes, *Apelles*, *Protogenes*, &c. are brought upon the carpet againſt *Raphael*, *Titian*, *Domenichino*, the *Caracci's*, &c. *Phidias*, *Liſippus*, *Praxiteles*, and *Athenodorus*, are oppoſed to *Michael Angelo*, *Algardo*, and *Bernini*; and *Vitruvius* to *Domenico Fontana*. It muſt be acknowledged, that could this point be decided, or were the deciſion intereſting, *Rome*, of all places, is the fitteſt for ſuch a diſcuſſion, as it contains the maſter-pieces of the moſt eminent hands in all ages; ſo that the eyes may here guide the judgment.

Palaces and manner of living of the Italian *nobility.*

In the deſcription of the churches we have ſpecified a great number of admirable pieces in painting, architecture, and ſculpture; yet are ſuch pieces no leſs frequently to be met with in the palaces of the princes and nobility at *Rome*, who are generally as laviſh in theſe ornaments as thoſe of other countries are in equipages, liveries, wines, dreſs, entertainments, dogs, horſes, *&c.* An *Italian* prince makes little account of ſuch things, and places his grandeur in adorning his palaces with curious decorations, that foreigners may be induced to viſit them, and talk of their magnificence wherever they go. This humour is carried to ſuch a pitch, that I have often ſeen twenty or thirty rooms on the firſt and ſecond floor of one of theſe palaces magnificently furniſhed for mere oſtentation, whilſt the owner and his family confined themſelves all together to the upper ſtory. As this is the manner of living obſerved among the elder branch of a noble family, nothing of the ſplendor and affluence ſeen in other countries is to be expected from their inferior relations. The fortune of a younger brother, in the moſt opulent families of *Italy*, as that of *Colonna*, *Pamfili*, *Ludoviſio*, and others, beſides lodging, board, and apparel, is but about fifty or ſixty *ſcudi*, or crowns, a month; and as ſuch an allowance will not ſuffer him to make any great figure, he generally has recourſe to the church where he ſoon acquires an ample income.

Fault in the Italian *palaces.*

This attention to a ſuperb outward appearance often occaſions conveniency within to be overlooked. The floors are generally made of brick, or ſtucco; for marble is looked upon as unwholeſome in cold damp weather, and boards, as they pretend, are not eaſily kept clean. The glaſſes, to anſwer the other ſuperb ornaments in theſe palaces, ought to be both larger and finer; the locks on the doors ſhould alſo be of better workmanſhip, and the hangings freſher and in greater number. In the laſt article indeed ſome improvements are already begun, and the palaces of *Barbarini*, *Caſalli*, *Altemps*, with ſome others, are furniſhed with the moſt beautiful *Bruſſels* tapeſtry.

The French *academy.*

But I ſhall now proceed to a more particular account of the palaces *&c.* at *Rome* in alphabetical order. To begin with the *French* academy: this was founded by *Lewis* XIV. in 1667, being projected by his able miniſter the great *Colbert*. Twelve young gentlemen, natives of *France*, *viz.*

viz. ſix to be inſtructed in painting, four in ſculpture, and two in architecture, are conſtantly maintained here at the *French* king's expence; and when they have completed themſelves in thoſe noble arts, return to their native country. The following maſters have been the directors of this academy ſince its firſt inſtitution, *Errard*, *Coypel*, *Pouſſin*, *de la Tuilliere*, *Houaſſe*, and *Perſon*. It muſt be owned that *Lewis* XIV. performed great things; but, notwithſtanding the conſiderable expences that prince was at, this foundation has not fully anſwered the intent: for though it may have contributed to the improvement of ſculpture in *France*, yet few of the eminent painters of that country owe their ſkill to this academy. *Sueur*, *Pouſſin*, and *Le Brun* were maſterly hands; but their reputation was eſtabliſhed before this academy was thought of: The firſt died, the ſecond was ſixty years old, and *Le Brun* was forty, when *Colbert* immortalized his maſter's name at *Rome* by this foundation.

Deſigns from real life.

On *Monday*, *Tueſday*, *Wedneſday*, and *Thurſday* in the paſſion-week, a young fellow is faſtened naked to a croſs, who droops his head, as if he was juſt expiring, with ſeveral lights placed round him, whilſt the ſcholars, and other artiſts, are employed in copying from the life; ſome deſigning on paper, others working with plaſter, and expreſſing the attitude, muſcles, veins, *&c.* of the object before them. Without taking upon me to cenſure this cuſtom, I do not think that this can exhibit a juſt repreſentation of our Saviour expiring on the croſs. One circumſtance, which I thought a diſgrace to the academy, was, not only that this repreſentative of our Saviour, inſtead of a drapery of fine linen round his body, had only a little black purſe to hide his nudity; but that when a ſtranger goes away, he quickly leaps down from the croſs, and importunes him for a piece of money.

Formerly the pupils of this academy uſed to hire women to ſtand naked, and in ſuch attitudes as the ſcholars required. This the Pope, indeed, ſuppreſſed; but the painters elude his Holineſs's mandate, and procure wenches from the brothels, who expoſe themſelves for this purpoſe in private apartments.

Copies of ancient pieces.

In this academy one has an opportunity of viewing excellent copies of the beſt pieces both of ancient and modern artiſts. The ſtatues and pieces of ſculpture are moſtly of plaſter; and among theſe are the wild boar in the *Florentine* gallery, the wreſtler, and the *Venus* of *Medicis* in the *Tribuna* of *Florence*, the hermophrodite in the *Villa Borgheſe*, the *Barberini* lions, *Laocoön*, *Apollo*, *Antinous* in the *Belvidere*, a gladiator in the *Villa Borgheſe*, and another at a villa of the family of *Ludoviſi*, a faun, a centaur, heads, buſts, *&c.* without number. Here are alſo very fine hangings, large looking-glaſſes, and as may well be imagined, a great number of fine pieces of painting. On the ground floor is a large equeſtrian ſtatue of

ſtucco, and near it a diſtinct repreſentation of *Trajan*'s pillar, copied by parts placed in the ſame order as in the original, and of the ſame ſize.

I have already mentioned the *Academia de' Pittori*, or the *Italian* academy of painters, in deſcribing the church of *S. Luca in S. Martina*; but here muſt farther obſerve, what ſurprize and aſtoniſhment Mr. *Blon*'s invention to print pictures in their proper colours cauſed here. He had ſent hither ſome ſpecimens from *London*, which were received with no leſs admiration than the firſt printed books were at *Paris*. In taking off the impreſſion of his portraits, and other pieces, he uſes only three plates of equal bigneſs, on one of which lies blue, on the ſecond yellow, and red on the third; a mixture of theſe colours forming all the reſt. Mr. *Blon* is a native of *Francfort* on the *Mayne*, and a near relation of mademoiſelle *Merian*, ſo famous for her collection and paintings of curious inſects. This taſte was ſo prevalent in her, that ſhe made a voyage to *America* on purpoſe to gratify it, without any other buſineſs. He is certainly a perſon of great genius, and, if he was a little leſs wavering in his purſuits, capable of making very great improvements. Even this new invention of taking off the impreſſion of pictures comes ſhort of that perfection, to which, with a cloſer application he might have brought it: but his mind took a different turn; for he applied himſelf to a new manufacture of tapeſtry. This indeed is an additional proof of the happineſs of his invention; but by reaſon of his age, being now in his ſixty-fourth year, he will probably leave it in the ſame imperfect ſtate as the former.

A new invention for taking off pictures.

A connoiſſeur in painting will meet with an agreeable entertainment at ſignior *Roſſi*'s houſe, near the church of *S. Giovanni Battiſta de' Fiorentini à Strada Giulia*, where are to be ſeen three capital pictures, *viz.* *Diana* bathing with her nymphs, *Mars* at the feet of *Venus*, and *Apollo* with the nine muſes. Though there may be little truth in the report that the king of *France* offered an hundred thouſand *ſcudi*, or crowns, for each of theſe pictures, they are univerſally admired as pieces of extraordinary beauty. The chevalier *Lutti* has a collection of near three thouſand deſigns by the greateſt maſters. The *Italians* muſt however acknowledge, that at preſent they have but few eminent painters. *Clementina*, at *Turin*, is the beſt portrait-painter, and ſhe is not a little obliged to *Meidens*, the *Swediſh* virtuoſo, who, for painting in miniature and enamel has few equals. *Roſalba*, who formerly lived at *Venice*, and is now at *Vienna*, draws portraits in crayons for four or five guineas a piece. *Solimene* at *Naples*, and *Ricci* at *Venice*, are of an advanced age. *Treviſani* at *Rome* cannot live long; and next to him, *Concha* is the only painter of any conſiderable note in that city. The *Italians* have now very few tolerable portrait-painters, and are far ſurpaſſed by *Cooper*, *Dobſon*,

Roſſi's collection of paintings.

Lutti's collection.

Of the preſent Italian painters.

Clementina.

Roſalba.

Solimene.

Concha.

Dobſon, and *Riley*, who were natives of *England*. The greateſt fault found with the preſent *Italian* painters is the faintneſs of their colouring. This *Treviſani* acknowledges, and appoves of *Meiden*'s method of colouring, as better calculated to withſtand the injuries of time: but he alledges, that, at his time of life, it is too late for him to think of altering his ſtile, though it were for a better.

I have often thought that the popiſh religion, by affecting ſuch pomp and ſplendor in churches and convents, eſpecially in *Italy*, greatly contributes to the improvement of painting, ſculpture, and architecture. In the churches of *Italy* only there are at leaſt fifteen thouſand pieces, of the Lord's-ſupper, and above fifty thouſand of the Annunciation. The painters muſt have continually endeavoured after a ſuperiority in that art, and to recommend their works by new improvements in the colouring, or expreſſion, (happy were they in whoſe works both were united!) and what a large field for the ſtrength of imagination, and the delicacy of deſign, does the hiſtory of the Bible open to an ingenious artiſt. This opportunity of improvement is not to be met with in Proteſtant countries; and temporal princes have too many ways to conſume their revenues, ſo that they ſeldom can lay out any conſiderable expence in buildings, paintings, ſtatues, *&c.* Whereas convents have frequently more ready money than they know what to do with: beſides, they are ſure that whatever is laid out on their churches, will be reimburſed ten-fold by the profitable reſort of pilgrims and others: Add to this the legacies daily procured, by the artifices of the prieſts, for building and ornamenting their churches. Here all are deſirous of an eccleſiaſtic in their laſt moments, and his buſineſs is to exhort the dying perſon to the performance of good works: and to leave his fortune to churches and convents is repreſented by them as the moſt meritorious work of all; for, ſay they, our Saviour tells us, that whatever good is done to the leaſt of his brethren, he will look upon as done to himſelf; and one order of the *Franciſcan* monks have, out of their great humility, ſtiled themſelves *Minimi*; i. e. 'The leaſt;' which gives them a better title to charitable legacies. Purgatory is alſo an inexhauſtible fund to the church of *Rome*. It is little known what envy and rancour the different orders entertain one againſt another, and their artifice and aſſiduity in drawing the ſilly ſheep from one fold to another; and one of the moſt infallible expedients for this purpoſe, is, the glaring pomp and magnificence of a church. The emulation in buildings, and the ſplendor of them, is, however, an advantage to the people, as it employs a great number of hands, and conſequently promotes the circulation of money; which is infinitely better than to let it lie dead in immenſe treaſures, or for the convents to get all the landed eſtates into their hands. That jewels, indeed, which have no fixed

Fifteen thouſand pictures of the Lord's Supper in Italy.

fixed and current value, ſhould, to the amount of many millions, ſhine as uſeleſs offerings in the church of *Loretto*, is much better than that ſociety ſhould be deprived of ſo much ſpecie.

In the palace of prince *Albani*, a nephew of pope *Clement* XI. is a good library, a choice collection of deſigns, ſome excellent pictures, and a gallery painted by *Paolo di Piacenza*. Here is alſo a treaſure of pieces of ancient ſculptures, among which are, a head of *Archimedes*, in *baſſo-relievo*; *Marcus Aurelius*, in a *Roman* military habit, but wanting the right arm; *Morpheus*, with two poppies in his hand; a marble coffin, with *baſſo-relievo's* repreſenting *Prometheus* forming man, and *Minerva* inſpiring the ſoul into a boy, emblematically, by holding a bird over his head, *&c.* Another very valuable piece to be ſeen here is a head, or rather a buſto of *Jupiter*, ſeveral *Sphinxes*, *Faunus*, *Iſis* with a *Siſtrum*, and other ſtatues, in all near ſixty; a fine *baſſo-relievo* of *Perſeus* and *Andromeda*; the heads of *Maſſiniſſa*, *Homer*, *Bacchus*, and many more, of deities, heroes, and philoſophers; two *Egyptian* idols; two entire pillars of *Verde antico*; two large pillars of *Giallo antico*; another very large one of oriental alabaſter, in two pieces, and various other curioſities; but, for want of room, not placed in the order deſigned. Here I alſo ſaw the method of cleaning marble heads and buſts with *aqua fortis*, ſo as to recover their original whiteneſs *. Palazzo d' Albani.

The *Palazzo Altieri*, begun by cardinal *Giovanni Battiſta Altieri*, was finiſhed by cardinal *Paluzza Altieri*, in the pontificate of *Clement* X. who was of that family. The great ſtair-caſe of this palace is twelve feet broad, and exceeding grand; being adorned with the ſtatues of *Hercules*, *Pomona*, and *Bacchus*. Beſides the old but rich hangings done from the deſigns of *Giulio Romano*, ſome of the apartments are hung with *Bruſſels* tapeſtry, repreſenting the hiſtories of *Cyrus*, *Maſſiniſſa*, and *Cleopatra*. The admired ſtatue of *Rome* triumphant, in *Verde antico*, ſtands in an apartment near a delightful grotto, which was both deſigned and painted by *John Paul Scorr*, a *German*. Here are alſo two porphyry pillars, two ſtatues of *Venus*, one nearly in the attitude of that of *Medicis*; a head of *Peſcennius Niger*, four alabaſter flower-pots, ſome tables of precious ſtones, particularly one of *Lapis Lazuli*. Among the paintings to be ſeen here, the moſt remarkable are a *Pietà* by *Vandyke*, a head of *Lucretia* by *Guido Rheni*, with the four ſeaſons by the ſame hand; two battles, by *Borgognone*; the maſſacre of the Innocents, by *Pouſſin*; a *Madonna*, by *Corregio*; a *Lord's-Supper*, by *Muziano*. The Palazzo d' Altieri.

* Cardinal *Alexander Albani* is likewiſe poſſeſſed of ſeveral ancient and very valuable pieces of ſculpture, for which the king of *Portugal* had been treating; but at laſt the Pope is reported to have purchaſed them for ſeventy thouſand *ſcudi*, intending to place them in the Capitol.

chapel was painted *in freſco* by *Borgognone*, and the hall by *Carlo Maratti*. In the former are two landſcapes by *Salvator Roſa*, an *Ecce homo* by *Guido*; St. *Ignatius*, a capital piece, by *Carlo Maratti*, and the marriage of *Cana* by *Paul Veroneſe*. In the bed-chamber of the late prince *Gaſper Altieri* is the chariot of the ſun *in freſco*, by *Fabricio Chiari*; and the cieling of the room adjoining to it was painted by *Carlo Maratti*. The cardinal's bed of ſtate is valued at forty thouſand *ſcudi*, or crowns; and at the bed's head is a looking-glaſs, on which three children are inimitably painted, by *Carlo Maratti*. This is not the only palace where I have obſerved, that when any looking-glaſſes are accidentally cracked, they ſtill retain their place, and a flaw is concealed by ſome curious piece of painting. Here is alſo ſhewn an octangular *ſpeculum* of rock cryſtal, ten inches long, and ſix broad, in a frame of gold ſet with amethyſts, turquoiſes, emeralds, ſapphires, topazes, and diamonds; the whole weighs twelve pounds, and is by ſome valued at ſixty thouſand *ſcudi*, or crowns. Here is likewiſe a curious piece of moſaic-work, by *Cortona*, repreſenting the virgin *Mary*, with the child *Jeſus*. The library is ſaid to have coſt a hundred thouſand *ſcudi*, and is a fine collection both of printed books and manuſcripts; beſides medals and *intaglio's* procured by cardinal *Giovanni Battiſta Altieri*, and a *Madonna* by *Raphael*.

Altemps *palace.*

In the palace of *Altemps*, which was originally a *German* family, are to be ſeen in the court, and on the ſtair-caſe, the ſtatues of *Flora*, and *Fauſtina*, with her mother; thoſe of *Hercules*, *Eſculapius*, *Mercury*, *Bacchus*, and a celebrated gladiator; two pillars of porphyry, on which are the heads of *Druſus* and *Nero*; and a large marble table, made, with its frame, *&c.* of one block. In the apartments was formerly a collection of fine paintings; but few of them are now remaining. The other curioſities to be ſeen here are, a large table of oriental granate, and another ſtill more beautiful, of *Alabaſtro orientale fiorito*, or oriental flowered alabaſter, ſeveral buſts, and *Homer*'s head in *baſſo-relievo*, with a fine piece of ſculpture in marble ſupported by two ſtatues. Under one of the *baſſo-relievo's* are the following words:

Hoc vetus Bacchi & Ariadnæ Monumentum, è Palatii Neroniani ruderibus erutum, dono dedit Melchiori Cardinali Franciſcus Farneſius Parmæ & Plac. Dux. A. Jub. MDCCXXV. Græcâ manu elaboratum inſtaurabat Petrus Leſtachius Pariſinus Romæ.

'This ancient monument of *Bacchus* and *Ariadne*, dug out of the 'ruins of *Nero*'s palace, was preſented to cardinal *Melchior*, by *Francis* 'Farneſe, duke of *Parma* and *Placentia*, in the *Jubilee* year 1725. It

'was

'was originally the work of a *Grecian* artiſt; but repaired at *Rome* by 'Peter Leſtache a native of *Paris*.'

Over this piece is a fine painting, repreſenting *Diana* crowning a ſleeping *Endymion* with a garland of flowers. Another *baſſo-relievo* on an antique monument repreſents the *Bacchanalia*, but without any inſcription.

The *Barberini* palace is exceeded only by the *Vatican*, and contains four thouſand rooms or apartments. The two main ſtair-caſes are extremely grand; and on one of them is a very large antique lion, which is much admired for the excellency of the workmanſhip. It was dug up in the pontificate of *Urban* VIII. among the ruins of *Pitilius Libo*'s *Mauſoleum*, near *Tivoli*. The great hall is very magnificent, and the cieling painted *in freſco* by *Pietro di Cortona*, repreſenting the tranſactions of *Urban* the eighth's pontificate by a variety of ſymbolical figures. In the firſt or anti-chamber ſtand the ſtatues of *Domitian*, *Ceres*, the empreſs *Plotina* wife of *Trajan*, *Venus*, and an *Amazon*, all of marble; together with a very remarkable ſtatue of the conſul *Brutus* holding the head of his ſon, whom he had ſentenced to die, in his hand. Here are alſo four pillars of black marble, and one of *Verde antico*, the heads of *Papirius* and *Pallas*; and ſeveral pieces of painting by *Pietro di Cartona*, *Sacchi*, and *Camaſſei da Bevagna*. In the ſecond chamber are three of the largeſt pictures in *Rome*, *viz.* a bacchanalian feaſt, another of the gods, by *Romanelli*, and the battle betwixt *Conſtantine the Great* and *Maxentius*, copied by *Carlo Napolitano* from the original of *Giulio Romano* in the *Vatican*. Here are likewiſe two pictures by *Guercino*, two buſts of *Marius* and *Sylla*, a very fine head of *Jupiter*, and a ſleeping ſatyr, a modern piece, attributed by ſome to *Bernini*. The audience-room is ornamented with a great number of ancient vaſes, the buſts of *Antigonus* and *Alexander the Great*, the laſt exceedingly admired; the head of *Tullia* wife of *Tarquinius Superbus*, and of *Septimius Severus* in bronze. In the apartment adjoining to this are ſeveral good pictures, and the heads of *Decius* and *Valerian*. There were formerly to be ſeen in this palace an exquiſite *Madonna* by *Titian*, and a very ancient ſtatue of *Diana* of *Epheſus*; but they have been both given away, the latter to *Philip* V. of *Spain*.

Four thouſand rooms in the Barberini *palace.*

In the ſummer apartments, which face the eaſt, are the following pictures: St. *Sebaſtian* by *Lanfranco*, a ſacrifice by *Pietro di Cortona*, *Lot* with his two daughters by *Andrea Sacchi*, and two of the apoſtles by *Carlo Maratti*; a portrait in miniature of the heroic *John Sobieſky* III. king of *Poland*, and his queen, and the marble buſts of *Domitian* and *Mammæa*. The furniture of the cardinal's bed-chamber is all of blue damaſk; it is alſo adorned with hiſtorical pieces out of the Old and New Teſtament, by *Giulio Romano*.

In the next apartment are, a beautiful piece of painting, repreſenting *Noah* in the vine-yard, by *Sacchi*, and *Herodias* by *Titian*. Here are alſo two very rare pieces, *viz.* a head of *Julius Cæſar* in brown *Egyptian* marble, and of *Scipio Africanus* in *Giallo antico*, a porphyry buſto of *Urban* VIII. deſigned by *Bernini*, and thoſe of *Marcus Aurelius* and *Lucius Verus*. Here is alſo a curious clock fixed on a crucifix and enriched with jewels and enamel, and a fountain, with a baſon of bronze, repreſenting *Venus* drawn by four dolphins, which are of the ſame metal. Againſt the wall ſtand the buſts of *Scipio Africanus*, *Nero*, *Maximin*, *Caligula*, *Alexander Severus*, &c. the ſtatue of a huntreſs, and the picture of cardinal *Antonio* by *Carlo Maratti*. Several curioſities in agate, amber, bezoar, with *cameo's* and *intaglio's* are alſo kept here in two cloſets with glaſs doors. In the anti-chamber of the prince of *Paleſtrina*, brother to the cardinal, are ſeveral fine pieces of painting by *Sacchi*, *Romanelli*, *Calabreſe*, *Pietro di Cartona*, and other celebrated maſters. The audience-chamber is hung with fine tapeſtry, and adorned with a bronze equeſtrian ſtatue of *Carlo Barberini*, done from a model by *Bernini*. In the late princeſs's apartment are, *Joſeph* flying from the ſeducements of *Potiphar's* wife, by a diſciple of *Titian*, St. *Jerom* by *Giordano*, the rape of the *Sabines* by *Baſſano*, *Urban* VIII. by *Sacchi*, *James* II. king of *England* and his queen *Maria Eleonora* of the houſe of *Modena*, who was related to the *Barberini* family, by *Carlo Maratti*. The tapeſtry here exhibiting the hiſtory of *Conſtantine the Great* is extremely beautiful. In a hall on the ground floor is another fountain which is alſo adorned with the ſtatues of *Antinoüs* and *Æſculapius*, and fine pillars of granate. In the next apartment is one of the moſt celebrated pictures in the whole collection, *viz.* *Titian's* naked *Venus* in a reclining poſture. Here is alſo another picture of that goddeſs by *Paolo Veroneſe*; a woman playing on the lyre by *Lanfranco*; and the picture of *Raphael's* miſtreſs by that artiſt. Tho' this lady be none of the moſt beautiful, *Guilio Romano* has thought it worth his while to copy the piece. In this apartment are alſo the following pictures: *Lucretia* and *Tarquinius* by *Romanelli*, St. *Andrew d' Avellino* by *Guido Rheni*, St. *John* with a child by *Carlo Maratti*, a lady playing on the lute by *Caravaggio*, two ſharpers cheating a young fellow of his money at cards, by the ſame hand, who has finely expreſſed the ſlyneſs of the two former, and the unſuſpecting ſimplicity of the latter; the beheading of *John the Baptiſt* by *Calabreſe*, *Mary Magdalen* and St. *Mary* the *Egyptian* by *Caroccio*, the baptiſm of Chriſt by *Sacchi*, St. *Roſalia* by *Carlo Maratti*, queen *Eſther* by *Gueſcino*, ſeveral ſmall heads by *Parmigiano*, a *Pietà* by *Barocci*, St. *Gregory* by *Guido Rheni*, and ſeveral portraits by *Gaetano*. In the middle of this ſaloon is a fine water-work; and it is alſo adorned with the buſts of *Scipio Africanus*, *Hannibal*,

nibal, Marcus Aurelius, Adrian; and a table of black marble inlaid with pearl. In the lower apartments (where the diſpoſition of the pictures, *&c.* is often altered) are the ſtatues of *Silenus, Bacchus*, a Satyr, *Venus* and *Cupid, Diana* of *Epheſus, Diogenes, Latona, Apollo* and *Diana*, (the laſt by *Bernini*) a *Gladiator, Seneca*, a head of *Vitellius*, two excellent buſto's of the emperors *Trajan* and *Adrian*, a double-tailed *Syren* of braſs, the fine drapery of a marble ſtatue which wants a head, and a *Carità* by *Bernini*. The moſt remarkable pictures here, are, the celebrated *Mary Magdalen*, of *Guido Rheni*, the woman of *Samaria* by *Caracci*, our Saviour by *Lanfranco*, the hiſtory of the patriarch *Abraham* by *Caravaggio*, the virgin *Mary* by that univerſal genius *Leonardo da Vinci*, with another by *Pouſſin*, St. *Carlo* by *Procaccino*, the appearance of Chriſt, diſguiſed as a gardener, by *Annibal Caracci*; and laſtly, *Germanicus* on his death bed, recommending his wife and children to his friends, in order the more forcibly to animate them to revenge his death*. This piece was painted by *Nic. Pouſſin*, who acquired great reputation by it; but now, the colours are extremely faded. The great duke of *Tuſcany* is ſaid to have once offered fifteen thouſand *ſcudi* or crowns for it. *Agrippina, Germanicus*'s wife, is repreſented in this piece in a dejected melancholy attitude, and holding her hand before her face, like the *Agamemnon* of *Thimantes*, who had caſt a veil over that prince's face at the ſacrifice of his daughter; for the artiſt diſpaired of expreſſing the father's anguiſh on ſuch an occaſion. Here is a head of *Urban* VIII. excellently done in moſaic by *Cammaſſei da Bevagna*; and near a *Modonna*, painted by *Pietro Perugino* on the folds of the door, is this inſcription:

* The ſubject of this piece is taken from *Tacitus*'s account in *Annal.* II. *Germanicus*, who was poiſoned in the flower of his age, recommends his cauſe to the reſentment of his friends in theſe words: *Vindicabitis vos, ſi me potius quam fortunam meam fovebatis. Oſtendite populo Romano Divi Auguſti neptem, eandemque conjugem meam: numerate ſex liberos. Miſericordia cum accuſantibus erit: fingentibuſque ſceleſta mandata aut non credent homines, aut non ignoſcent.* 'If you love me rather than my fortune, you will revenge my 'death. Place before the eyes of the *Roman* people, my unhappy wife, the grand-daughter of *Auguſtus*; ſhew them my ſix children. This will move compaſſion in behalf of 'the proſecutors; whereas the accuſed, ſhould they plead their execrable orders for what 'they have done, will either meet with no credit, or at leaſt no favour.' The hero expired with ſerenity, when his friends expreſſed their readineſs to accompliſh his deſire; *Juravere amici, dextram morientis continentes, ſpiritum antequàm ultionem amiſſuros.* 'His friends, continues the hiſtorian,' 'taking him by the right hand, unanimouſly ſwore, that they would 'revenge him, or periſh in the attempt.' This noble youth derived the name of *Germanicus* from his father *Druſus*, for the ſirname of *Germanicus* was conferred on *Druſus* and his ſons. What concern the people of *Syria*, where he died, expreſſed, may be learned from *Suetonius in Calig. c.* 3. *Quo defunctus eſt die lapidata ſunt templa, ſubverſæ Deûm aræ, lares à quibuſdam familiares in publicum abjecti, partus conjugum expoſiti.* 'The day on which he 'died the temples were ſtoned, the altars of the gods demoliſhed, the *Lares* or houſhold 'gods were by ſome thrown into the ſtreets, and their new-born infants expoſed.'

Salve,

Salve, Diva Parens! hominum cœlique redemtrix,
Salve, o præſidium, portus & aura virûm.

'Hail, divine parent, redeemer of heaven and earth,' &c.

The portrait of *Perugino* in this apartment is by *Raphael*, who returned him the compliment in the ſame manner. *Titian* has here painted himſelf and his wife, and likewiſe the head of his miſtreſs. Here is alſo a very large picture by *Tempeſta*, of the maſquerade with which the *Barberini* family entertained queen *Chriſtina*, upon her arrival at *Rome*; which, with the comedy, &c. is ſaid to have coſt eighty thouſand *ſcudi* or crowns. Another capital piece here repreſenting *Urban* VIII. appointing his nephew *Taddeo Barberini* governor of *Rome*. The ſubject of a third is the jubilee kept by the *Jeſuits* in 1638, being the hundredth anniverſary ſince the inſtitution of their order.

In the other wing of the ground floor are ten rooms, full of rare and curious pieces. In the firſt are, a ſmall antique groupe of the three *Graces* in marble, the heads of king *Ptolomy*, *Scipio Africanus*, and *Cicero*; the model of the *Caſtrum Doloris* erected by the *Barberini* family in honour of *James* II. king of *England*; St. *Veronica* by *Calabreſe*; ſeveral landſcapes by *Brughel*, a *Fleming*; the virgin *Mary*, with the infant *Jeſus* and *John the Baptiſt* by *Raphael*. In the ſecond apartment are, a child aſleep by *Guido*, done *à baſtello*, or in *Crayons*; a *Cyclops in freſco* by *Annibal Caracci*; St. *Luke* by *Vouet*; St. *Martina* by *Pietro di Cartona*; the rape of *Europa*, in moſaic, found in an ancient temple of *Fortune* at *Preneſte* now called *Paleſtrina*; two marble buſto's of cardinal *Antonio* and *D. Taddeo*, both by *Bernini*. Here is ſhewn a plaſter buſto of *Urban* VIII. which exhibits a good likeneſs of him, though made by a blind man. The name of this artiſt was *Giovanni Gambaſio*, he was a native of *Volterra*, and loſt his ſight in the twentieth year of his age.

Buſto made by a blind man.

In the third apartment is the ſtatue of *Severus Septimus*, in bronze, a piece highly eſteemed, and bigger than the life. Near it is that of *Narciſſus* in marble, which is alſo exceedingly admired; and farther on is a gladiator, with the buſts of the counteſs *Matilda*, and of *Cola* or *Nicolas Gabrini di Rienzo*, who, in the year 1344, in the time of *Clement* VI. was *Tribune* of the *Roman* people, and after a life of diſſimulation and ambition, came at laſt to an inglorious end, both of marble *. Here are alſo the marble ſtatues of *Atlas*, *Philomena*, and *Lucretia*; ſeveral *Dii Termini*, *Nero*'s head in bronze, &c. The pictures in this apartment

* The Life of this petty tyrant by father *du Cerceau* was publiſhed in the year 1734, and was lately tranſlated into *Engliſh*, and publiſhed in the year 1755.

are

are St. *Simon* and St. *Jude* by *Ciampeli*, a dead Chriſt by *Fred. Barozzi*, and a crucifixion by *Lanfranco*.

In the fourth apartment are to be ſeen a large cryſtal looking-glaſs, and a very ingenious piece of clock-work; fine marble ſtatues of *Venus*, *Diana*, *Bacchus*, and of *Poppæa Sabina*; St. *Francis* painted by *Sacchi*, St. *Stephen* by *Caracci*, St. *Jerom* by *Guercino*, and ſome fine earthen veſſels ſaid to have been painted by *Raphael*.

In the next apartment are the ſtatues of *Tiberius* and *Marcus Aurelius*; thoſe of the goddeſs *Panthea*, with a *Siſtrum* in her hand, and *Harpocrates* or the god of *Silence*. Among other pictures here are *Jacob* wreſtling with the angel by *Vouet*, St. *Sebaſtian* by *Albani*, Chriſt among the doctors in the temple by *Albert Durer*, the virgin *Mary*, with the infant Jeſus by *Parmigianino*.

In the ſixth apartment ſtand the ſtatues of *Agrippina*, *Julia Auguſtus*'s daughter, and *Meſſalina*; one of the Muſes, *Apollo*, *Diana* of *Epheſus*, the *Goddeſs* of health, *Silenus*, &c. Here are alſo ſhewn a very large head, ſaid to be an oracle, which in reality is only a *Perſona* or maſque, uſed anciently on the ſtage, a buſto of *Hercules*, a *Taurobolium*, a head of *Caracalla*, &c. alſo ſeveral pictures, as a ſacrifice to *Diana* by *Pietro di Cortona*, ſome of the apoſtles by *Carlo Maratti*, a dead Chriſt by *Brandi*, the portrait of *Raphael*, the *Farneſian Clelia* by *Gaetano*, &c.

The ſeventh apartment exhibits a ſmall ſtatue of *Seneca*, three *Egyptian* idols of dark brown granate and touch-ſtone, the goddeſs of *Plenty* in bronze, four *Bacchanalians* painted by *Titian*, a very celebrated picture of *Judith* by *Leonardo da Vinci*, and ſeveral portraits of learned men found in the gallery of the duke of *Urbino* at the incorporation of this dukedom with the eccleſiaſtical ſtate by pope *Urban* VIII.

In the next apartment are, the portrait of *Andrea Sacchi*, a curious marble ſtatue of *Seneca*, and a ſleeping *Faunus*, an antique found among the ancient ſepulchres at St. *Angelo*, and eſteemed one of the greateſt curioſities in *Rome*. Here is alſo an admirable *Adonis* wounded by the wild boar, of alabaſter by *Mazzoli*, a *Sieneſe*, who ſpent almoſt one and thirty years about this piece, which is valued at five or ſix thouſand *ſcudi*. It was intended as a preſent to the king of *Denmark*, when he was expected at *Rome*. However, cardinal *Barberini* agreed, for this excellent piece, to allow the artiſt a penſion of five and twenty *ſcudi per* month, with a certain quantity of corn and wine, which was punctually paid during *Mazzoli*'s life, who died about eight years after.

In the ninth apartment ſtands a large ancient monument of granate, a large ſlab of the ſame marble, without the leaſt flaw, of one ſingle piece; and a very pretty groupe of three children aſleep. Farther on is an antique *baſſo-relievo*, and ſeveral drawings by *Sacchi*, *Romanelli*, *Pietro di*

Cortona and *Domenichino*. Laſtly, in the tenth apartment are, a piece of painting *in freſco* of the triumph of the city of *Rome*, which was dug up in laying the foundation of this palace, a *Venus* alſo found there and repaired by *Carlo Maratti*, a *baſſo-relievo* belonging to an ancient ſepulchre, and ſome other pieces of ſculpture. Out of the ſecond ſtory of the palace, a curious little bridge, deſigned by *Bernini*, leads into the garden. The library is in the upper ſtory, and conſiſts of a large hall, a gallery, and five or ſix other rooms. The catalogue, with the title of every book in this collection at large was printed in two volumes in folio, in the year 1681. The printed books are in number about ſixty thouſand, but it wants a great many valuable modern books. Among thoſe of the ancients I ſaw the pompous folio edition of *Pliny*'s *Natural Hiſtory*, printed at *Venice* in the year 1472. The manuſcripts, excluſive of the *Greek* ones, collected with indefatigable care by *Leo Allarius*, take up one apartment, where they are locked up in book-caſes. The keeper of this library has a perpetual permiſſion from the Pope for reading, *ſine ſcandalo*, all prohibited books.

Cabinet of valuable curioſities.

Near this apartment is a cabinet of natural curioſities, cameo's, intaglio's, medals, and other antiquities. Among the ſmall ſtatues is a very beautiful one of *Bacchus* in marble. Here is alſo an urn of agate, adorned with figures, which is ſaid to be that of *Alexander Severus*; it is about ten inches high and ſix in its largeſt diameter; the emboſſed figures are of a pure white, but the ground is dark, though of the ſame piece of agate; ſo that the moſt curious part of this urn is the work of nature.

A fuller account of this palace may be ſeen in a book printed at *Rome*, 1642, entitled *Ædes Barberinæ ad Quirinalem a Comite Hieronymo Tetio deſcriptæ, & a variis optimis artificibus in æs ſculptæ*; but the palpable flattery and exaggerated deſcriptions in that treatiſe diſguſt a judicious reader.

Fragments of an obeliſk.

Before this palace lies a broken obeliſk, adorned with *Egyptian* hieroglyphics, which was dug up near the *Porta Maggiore*, formerly called *Porta Nevia* in *Heliogabulus*'s *Circus*, or, according to others, in that of *Caracalla*. When the mean houſes now ſtanding about this ſuperb palace, are pulled down, this obeliſk is to be ſet up in the great area.

Palazzo Borgheſe.

In the palace of *Borgheſe* are ſeventeen hundred original pictures, which are reckoned worth ſeveral millions of money. This edifice was built in the time of *Paul* V. by *Martino Longi* and *Flaminio Bonzio*, two very eminent architects; but from the nature of its ſituation, it may properly be ſaid to conſiſt of three diviſions.

The pillars at the doors and in the colonade within the court, are no leſs than a hundred in number, and all of oriental granate. Here

are alſo the ſtatues of *Julea Pia*, *Fauſtina*, *Sabina*, an *Amazon*, &c. with ſome curious water-works. On the ground floor, where the family reſide in the ſummer, are twelve rooms full of the moſt valuable paintings, and other curioſities; but I ſhall only mention the moſt remarkable. In the firſt chamber are ſeen two oval pictures of our Saviour and the virgin *Mary* by *Raphael*; the virgin *Mary*, with the child Jeſus treading upon a ſerpent, by *Caravaggio*; *Æneas* carrying his father *Anchiſei* by *Baracci*, and a landſcape by *Brughel*.

In the ſecond apartment are a capital hunting-piece and *Diana*'s bath by *Domenichino*, a beautiful piece repreſenting St. *Cecilia*, with the angel hovering over her head, and diffuſing through the whole piece that pleaſing light in which *Corregio* exceeds all other painters. Here is alſo a beautiful porphyry table, with a ciſtern of the ſame ſtone, valued at thirty thouſand *ſcudi* or crowns.

In the third apartment are the ſtory of *Ulyſſes* and *Polephemus* by *Lanfranchi*, St. *Catherine* by *Raphael*, *Ceſar Borgia* and *Machiavel* by the ſame maſter, though ſome are inclined rather to think them *Titian*'s, who has painted here the ſtory of the adultreſs in the goſpel. The *Lord*'s *Supper*, and *David* overcoming *Goliath* are by *Caravaggio*, and our Saviour fainting and two angels with lighted flambeaus by *Taddeo Zuccaro*. Here is alſo a table of oriental jaſper worth twelve thouſand *ſcudi*.

The fourth apartment is adorned with the portraits of *Bramanta Lazari* by *Titian*, of *Michael Angelo* by himſelf, the emperor *Charles* V. by *Titian*, and his own picture by himſelf. Here is alſo the ſcourging of Chriſt, and the Four Seaſons by *Albani*, the portrait of *Raphael* by *Giulio Romano*, and a crucifixion copied from a man whom *Michael Angelo* is ſaid to have faſtened to a croſs, and afterwards to have beaten on the head till he died. This is pretended to be the original piece, though the *Carthuſians* at *Naples* affirm this to be only a copy of theirs; but the one may be as good an original as the other. This is ſomething ſmaller than that of St. *John de Lateran*; and after all it has nothing in it very extraordinary: the countenance of the virgin *Mary* and St. *John*, and even of our Saviour on the croſs, have little expreſſion in them; and Chriſt's head, contrary to all probability, is quite erect as he expires.

The fifth apartment, which is the audience-room, is exceeding magnificent, being adorned with a ſilver fountain five *palmi* high; two tables of oriental alabaſter; the portrait of *Martin Luther* by *Titian*, with the three Graces and a ſchool-maſter, reckoned two of the beſt pieces which that celebrated maſter ever painted; *Mary Magdalen* by *Annibal Caracci*, a capital piece of his whole family by *Pordenone*, the virgin *Mary* by *Raphael*, divine and carnal love by *Titian*, &c.

The ſixth room, which is the prince's bed-chamber, is ornamented with ſeveral naked *Venus*'s and other nudities. Among theſe, *Leda* by *Leonardo da Vinci*, *Pſyche* and two *Venus*'s by *Titian*, *Adam* and *Eve* by *Belino*, and a groupe of beautiful women by *Lavinia Fontana*, are the moſt valuable. This room opens into a fine gallery, on each ſide of which are two alabaſter fountains. The friſes and feſtoons on the wall are by *Cyro Ferri*, and the flowers and foliages, with the children playing among them on the eight large pier glaſſes are by *Giovanni Stanchi*, ere are alſo ſixteen antique porphyry heads, repreſenting the twelve Ceſars, and the conſuls *Marcellus*, *Flamius*, *Scipio Africanus*, and *Caius Marius*.

In the next apartment are to be ſeen eight *deſigns* by *Raphael* and *Giulio Romano*, valued at twelve thouſand *ſcudi*; a view of the *Villa Borgheſe* by the chevalier *Franceſe*, or, according to others, by *Tempeſta*; the battle againſt the *Veii* and the *Fidenates* by *Gioſeppe d' Arpino*; St. *Peter* by *Caracci*; ſome ſmall pieces by *Aleſſandro Veroneſe*; the adoration of the *wiſe Men* from the eaſt in moſaic; and in the ſame kind of work the intended ſacrifice of *Iſaac*, and *Orpheus* with the beaſts attentive to the harmony of his lyre. This piece is by *Provenzale*, and is three ſpans broad, and ſomething above two in height. Some of the gems are not thicker than a ſecond-ſize needle, and the colours are very lively. Here is alſo the virgin *Mary* done in the ſame delicate manner; but even both theſe are ſurpaſſed by a moſaic buſto of *Paul* V. which is about three ſpans high, in which are ſaid to be a million and ſix hundred thouſand ſtuds or pieces of precious ſtones. This may poſſibly be true; but be it as it will, it is an exquiſite piece, and I queſtion whether it can be exceeded. In this room are alſo ſome pictures in *Florentine* work; *Adam* and *Eve* painted on oriental jaſper; and a very old but indifferent portrait of the virgin *Mary*, brought out of *Greece*. This chamber is reckoned one of the fineſt in the whole palace.

Next to this is an octangular ſaloon, with a table of quince-coloured marble in the center, round which fifteen perſons may ſit. The landſcapes on the cieling are by *Giov. Franceſco Bologneſe*. The balcony affords a fine proſpect of the *Tiber* and the *Strada di Ripetta*.

The tenth room is the princeſs's ſummer apartment, and is ornamented with ſome landſcapes by *Paul Brubl*, a crucifixion by *Giulio Romano*, a *Bacchanalian* by *Guido Rheni*, valued at five thouſand *ſcudii*, the virgin *Mary* by *del Sarto*, St. *Sebaſtian* by *Ruſtichino*, &c.

In the eleventh, which is the princeſs's audience-room, are two alabaſter fountains and two vaſes; the *Prodigal Son* painted by *Titian*; St. *Anthonio di Padua* by *Paolo Veroneſe*; two portraits by *Albert Durer*; *Titian*, with his ſervant, whom he was very fond of, and a death's head by that artiſt.

artiſt. This apartment looks into a ſmall garden, but moſt elegantly laid out. In the twelfth room are to be ſeen the virgin *Mary*, with the infant Jeſus and *John the Baptiſt* by *Raphael*, which is reckoned one of his beſt pieces, another excellent picture of *John the Baptiſt* by *Bronzino*, the ſtory of *Sampſon* bringing honey to his miſtreſs by *Guercino*, *Judith* by *Lavinia Fontana*, and a very valuable table of oriental jaſper.

The ſecond ſtory, or the *Mezzanine*, is the winter apartment, and is adorned with ſome good pictures by *Tempeſta*, *Pietro di Cortona*, *Philippo Lauri*, *Manciola Fiamingo*, *Gaſpar Pouſſin*, &c.

In the apartments of the third ſtory are the hiſtory of *Solomon* and the queen of *Sheba*, the rape of the *Sabines*, and other pieces, all painted by *Piazzo*, a *Capuchin* monk; a cabinet of *Ebony* ſet with precious ſtones, and ſeveral pieces of ſcriptural hiſtory on gold plates, valued at ſixty thouſand *ſcudi*. One of the ſets of hangings in this place was done from the drawings of *Paolo Veroneſe*, and is reckoned to be worth forty thouſand *ſcudi* or crowns. *Tapeſtry.*

As this palace exceeds any other in *Rome* for paintings, *&c.* it is very ſurpriſing to ſee ſo much mean furniture, eſpecially the chairs and ſeats, amidſt ſo much ſplendor and magnificence.

The palace of prince *Odeſchalchi* duke of *Bracciano*, was, ſome time ago, for paintings and ſtatues, one of the moſt remarkable in *Rome*; but now the front of it, by *Bernini*, is the only thing worth obſerving. Some of the curioſities have been ſold, others preſented to the emperor and the nephews of pope *Clement*, who was of the *Albani* family. This was done in order to procure the Pope's diſpenſation, which the duke *di Bracciano* ſtood in need of on account of his ſecond haſty marriage with a ſiſter of his firſt lady, who was of the houſe of *Borgheſe*. The fineſt pieces by *Corregio* and *Paolo Veroneſe*, as likewiſe all that belonged to queen *Chriſtina*'s collection, were ſold to the duke of *Orleans*, regent of *France*. This palace was formerly called *Palazzo Chigi à Santi Apoſtoli*, and faces that of *Colonna*; however, if any of its former curioſities be ſtill remaining, they are never ſhewn. *The* Odeſchalchi *palace.*

The *Palazzo della Cancellaria*, the reſidence of cardinal *Ottoboni*, as vice-chancellor of the *Roman* church, has alſo ſuffered many diſadvantageous alterations. The ſervants ſay, that the fineſt pieces of ſculpture, *&c.* have been ſtolen; but heavy marble ſtatues are not ſo eaſily conveyed away. The real cauſe of this is the cardinal's profuſe manner of living, who, to ſupply his extravagances, diſpoſes of one piece after another. In the court are two large ſtatues of *Agrippina* and *Valeria Meſſalina*. In the great hall, or the court of chancery, is the life of *Paul* III. who was a long time vice-chancellor, painted *in freſco* by *Vaſari*. The ſecond floor conſiſts of ten rooms magnificently furniſhed, Palazzo della Cancellaria.

and, among other pictures, are the following, *viz.* a *Lord's-ſupper* by *Giordano*; *deſigns* of all the entertainments given by cardinal *Ottoboni*, and the prints of all the cardinals of his acquaintance; ſeveral landſcapes by *Pouſſin*; the *Maſſacre of the Innocents*, and *our Saviour with the woman of Samaria*, both by *Treviſani*, who has an allowance of fifty *ſcudi* a month from the cardinal, on condition that he will let him have the firſt refuſal of his pieces; *Concha* has alſo thirty crowns a month on the ſame terms. Here is a fine picture by the latter, of the *three wiſe men of the eaſt ſtanding before Herod.* Near the cardinal's bed is an anonymous female ſaint, with whom he formerly lived in a very ſuſpicious manner; and the moſt beautiful faces in ſeveral other religious pieces in this palace are ſaid to be the portraits of his miſtreſſes. Even the cardinal's ſervants cannot forbear laughing at naming this ſaint; and, ſometimes, they jocularly tell foreigners in what ſtreet this or that *Beata*, or ſaint, is ſtill to be ſeen alive. But this is not peculiar to the *Ottoboni* palace; many pictures of the virgin *Mary*, or of ſome female ſaint, which, as altar-pieces, are worſhipped with the moſt devout veneration, are no other than the repreſentations of the miſtreſſes either of the painter, or of the donor, who little queſtions his having purchaſed a place in heaven by ſuch a coſtly offering to the church. Similar inſtances alſo are to be met with among the heathens, as may be ſeen in *Cicero pro Dom. c.* 43. *Ottoboni* being but young when promoted to the purple, and, with his great wealth, of a very liberal diſpoſition and a ſtrong propenſity to pleaſure, his life has been ſuch, as the heretics could not have failed to have made a handle of, if he had been exalted to the papal dignity. Few days ſince *Marforio* aſked *Paſquin* who would be pope? *Paſquin*'s anſwer was, 'He that has the moſt creatures.' *Marforio* then replied: '*Ottoboni* is the man;' alluding to the many natural children imputed to him. In one of the upper apartments of this palace I ſaw a fine table of grey marble, which, upon being ſtruck, rung like braſs. On the altar of the private chapel is a marble ſtatue of the virgin *Mary* by *Michael Angelo.* Here is alſo a chair covered with velvet, and laced with gold, ſaid to have ſerved nine Popes. It had been a fixed piece of furniture in the *Vatican*, till, in the laſt Pope's time, the *Beneventines*, who were for making money of every thing, ſold it for a trifle; and paſſing through ſeveral hands, at laſt the *Jews* got it into their poſſeſſion, from whom *Ottoboni* redeemed it. In this chapel alſo is a ſtatue of *Alexander* VIII. with theſe words under it,

Cardinal Ottoboni's way of living.

Vera Alexandri VIII. P. M. effigies, cum annis poſt ejus obitum XV. corpus mirabiliter incorruptum in novum depoſitum transferretur.

'A true effigy of pope *Alexander* the eighth's body, as found uncor-
'rupted, fifteen years after his death.'

Here is a valuable library, conſiſting not only of that Pope's collection, but likewiſe of ſeven thouſand volumes, purchaſed of queen *Chriſtina*'s heirs (after nineteen hundred of the manuſcripts had been removed into the *Vatican* library) and three thouſand manuſcripts formerly in the poſſeſſion of cardinal *Sirlet*. In this library are likewiſe eighteen manuſcripts of *Pyrrhus Ligorius* in folio, *viz.* his *Lexicon* in fifteen volumes, and his *Effighie d' alcuni Heroi ed Heroine illuſtri, de Filoſofi, Oratori, Poëti, Hiſtorici, Geografi e grandi Capitani, ed Inventori dell' arte*, in one volume; his treatiſe *delle famiglie antiche di Roma* in another volume, and in a third, his deſcription of *de' Magiſtratu ant. di Roma*. The manuſcript of the *Theodoſian* code, to be ſeen here, appears to be about eight hundred years old, and *Jornandes de rebus Geticis* ſeems to be of the ſame date. Here are alſo ſhewn ſeveral packets of letters from queen *Chriſtina* to *Salmaſius*, written with her own hand, beſides other manuſcripts of that princeſs, making in all eighteen volumes in folio. On the backs of ſome of theſe books this word ΜΑΚΕΛΩΣ, is written in *Greek* characters, with which this princeſs ſufficiently puzzled the learned, when ſhe made it the legend of a medal over a *Phœnix* in flames: For, every one endeavoured to explain it as a *Greek* word; whereas it is purely *Swediſh*, *Makelös* ſignifying *Sine Pari* or *Non-pareil*. Theſe medals are now extremely ſcarce, the *Swedes* having picked them up as very valuable curioſities. I have had a ſilver one of a ſmaller Die a long time in my poſſeſſion; but the lineaments of the face do not ſeem to correſpond with other medals of this famous princeſs. At laſt *Hamerano*, the Pope's medaliſt, procured me one of thoſe pieces; which is larger, and, in the face and drapery, perfectly reſembles the other medals of queen *Chriſtina*; but whether it be of the right ſtamp, which poſſibly was not ſuffered to remain in the hands of *Hamerano*, I cannot determine*. The *Phœnix* is not uncommon on ancient coins, as thoſe of the emperors *Caracalla*, *Conſtantine* the younger, *Conſtantius*, &c. and generally indicates a happy alteration of the times. In a medal of *Carinus* in *Angeloni*, and on ſome other antiques, and gene-

Medal of queen Chriſtina.

* A third medal, which in largeneſs and beauty, ſurpaſſed the two mentioned here, dated in 1665, is mentioned by *Kohler* in his *Medalic Entertainments*, publiſhed in the year 1733. In the war between *Frederic* king of *Denmark*, and *Erich* the fourteenth of *Sweden*; the *Swedes*, as we are told in *Puffendorf*'s introduction, fitted out a flag-ſhip, carrying two hundred, or according to *Reſenius*, *in vita Fred.* II. one hundred and ſixty-five guns; and, on account of its extraordinary bulk and conſtruction, gave it the name of *Mackelös*; i. e. 'the *Non-ſuch*; but the *Danes*, after an engagement of two days, took it, and ſoon after, it blew up, with a great number of the victors and vanquiſhed, who were on board.

rally

rally in modern pieces, it is the emblem of Eternity. On the funeral medal of *Charles* duke of *Lorrain*, both the *Phœnix* and the legend, *Surget noſtris ex oſſibus ultor*, 'From our remains ſhall ariſe an avenger,' allude to the great hopes conceived from the vivacity and genius of the young prince. It ſeems unqueſtionable, that queen *Chriſtina* had in her eye the poetical fiction, that there is never more than one *Phœnix* exiſting at the ſame time. And though her abdication of the throne was rather forced than voluntary, as ſhe might well foreſee, that her conduct and way of living would ſoon deprive her of it; yet ſhe would have the world admire it as a ſtep to which ſhe was prompted only by her magnanimity. Two medals, which I had from *Hamerano*, are a plain proof of what I advance; on one of them is the queen's head and title, and on the reverſe, the globe, with this motto:

NE. MI. BISOGNA. NE. MI. BASTA.
1680.

'I want it not, nor would it ſatisfy me?'

On the other is the head of this princeſs; and on the reverſe, a radiant ſun, with theſe words:

NEC. FALSO. NEC. ALIENO.
1675.

'It ſhines neither with falſe, nor borrow'd luſtre.'

When queen *Chriſtina* paſſed through *Hamburg*, ſhe preſented Mr. *Luder* with a medal ſtruck by herſelf, on which was the crown of *Sweden*, with this inſcription:

ET SINE TE.

'A queen even without thee.'

But ſome years after, returning that way, and ſeeing this piece again, ſhe threw it upon the table, not without ſome paſſionate emotions.

The Capitol. The aſcent to the *Capitol* is on the weſt ſide. The ſteps are low, but of a very extraordinary breadth; and, at the bottom of the aſcent, on each ſide, is a *Sphinx* of *Egyptian* marble, ejecting water. Theſe antique pieces were dug up near the church of *S. Stefano del Cacco*, where a temple of *Iſis* and *Serapis* is ſuppoſed anciently to have ſtood. On the left is a

porphyry ſtatue, reſembling *Minerva*, and thought to repreſent *Rome*; the drapery of this ſtatue is much admired. On the right ſide of the ſteps is the following inſcription:

Innocentius XII. Pont. Opt. Max. viam hanc ad Capitolium, quam tot in Urbem meritis ſibi aperuerat, faciliorem & Populo aperuit. Mirare qui tranſis, & dole, deeſſe Capitolio Pont. Statuam, ad quam ejus Beneficia jure perducerent, niſi pro Statua ipſum eſſet Capitolium.

'*Innocent* XII. the greateſt and beſt of Popes, made this eaſy aſcent 'to the Capitol (to which he had before opened himſelf a way by his 'munificence to the city) for the conveniency of the public. Well, there-'fore, may the Spectator wonder and lament, that *Innocent*, whoſe merit 'may juſtly claim that honour, has no ſtatue erected to him in the Ca-'pitol; unleſs the Capitol itſelf may be looked upon as ſuch.'

Farther towards the Eaſt are theſe words:

Innocentio XII. Pont. Opt. Max. quod emollito clivo, viáque ſtratâ, faciliorem aditum ad Capitolium aperuit, grati animi monumentum
S. P. Q. R.
Poſuit Anno MDCXCII.

'To *Innocent* XII. who rendered this ſteep acclivity leſs difficult, 'and cauſed a way to be laid for the more eaſy aſcent to the Capitol, 'the city of *Rome*, in acknowledgment of ſuch munificence, erected 'this memorial, 1692.'

On the top of the aſcent are two large ſtatues of *Caſtor* and *Pollux* on horſeback, facing each other; they are certainly antiques, and that is their chief excellency. In a direct line with them, on each ſide, are an ancient trophy, dug up not far from St. *Euſebius*'s church. The preſent inſcription on them is as follows:

Sixti V. Pont. Max.
Autoritate Trophæa C. Marii,
VII. Cos. de Teutonis & Cimbris,
Ex colle Exquilino, & ruinoſo
Aquæ olim Martiæ Caſtello
In Capitolium tranſlata,
Erectis baſibus illuſtri loco,
Statuenda curavere
Paulus Æmilius Zephyrus,
Hieronymus Moronus, } *Coſs.*
Pompejus Cavallerius,
Dominicus de Capite ferreo Prior
An. Salut. MDXC.

'Theſe trophies of *Caius Marius*, taken in his ſeventh conſulſhip 'from the *Teutones* and *Cimbri*, were, by order of his holineſs pope 'Sixtus V. removed from an old and ruinous fort on mount *Exquiline* 'to the Capitol, and placed on new pedeſtals in this conſpicuous place, 'by the care of the conſervators *Paulus Æmilius Zephyrus, Gieronimo* 'Maroni, and *Pompeio Cavalliere*; *Domenico Ferri di Teſta* being prior, '1590.'

Theſe trophies are generally thought to have belonged to *Caius Marius*; and this opinion is maintained by *Fabretti*, againſt *Bellori*, who attributes them to *Trajan*. *Bellori*'s draughts of them may be ſeen in *Montfaucon*'s *Antiquities, tom.* IV. *l.* vi. *c.* 2.

Columna Miliaris.

In the ſame line, on each ſide, is a marble ſtatue of *Conſtantine the Great*; and further on, a *Columna Milliaris*, or ancient Mile Stone, marked I. There are two inſcriptions on it, ſignifying, that it was repaired in the reigns of *Veſpaſian* and *Nerva*; and on the oppoſite ſide to it, for the ſake of regularity, is another antique pillar, with a globular urn on the top, in which *Trajan*'s aſhes are ſaid to have been depoſited. The inſcription is ſo remarkably puerile, that I believe you will wonder it ſhould have ſtood ſo long; or rather, ſhould ever have been put up:

Trajan's urn.

Hoc

Hoc in orbiculo olim
Trajani cineres jacebant:
Nunc non cineres,
Sed memoria jacet.
Tempus cum cinere
Memoriam ſepelivit.
Ars cum tempore non cinerem,
Sed memoriam inſtaurat:
Magnitudinis enim non reliquiæ,
Sed umbra vix manet.
Cinis cineri in Urnâ
Ætate moritur;
Memoria cineris in aëre
Arte reviviſcit. *

'Within this little globe formerly lay *Trajan*'s aſhes; now not his 'aſhes, but his memory is depoſited there. Time buried his memory 'with his aſhes. Art with time reſtores, not his aſhes, but his memory; 'for no reliques of his greatneſs are to be ſeen, ſcarce the ſhadow of it 'now exiſting. His remains in this urn are reduced to duſt by time; 'the memory of his aſhes ſtill lives in the air by the help of art.'

In the middle of this ſquare *Paul* III. erected an equeſtrian ſtatue of the *Roman* emperor *Marcus Aurelius Antoninus*, which formerly ſtood in St. *John Lateran*. The pedeſtal is very grand, being the work of *Michael Angelo*. The owl on the horſe's head is an emblem of the emperor's vigilance, wiſdom, and ſagacity; that bird being the ſymbol of *Minerva*. This ſtatue is above the natural ſize, and appears to have been anciently gilt, ſome of the gold ſtill remaining. On one ſide of the pedeſtal is the following inſcription: *Statue of* Marcus Aurelius.

Imp. Cæſari Divi Antonini F.
Divi Hadriani Nepoti
Divi Trajani Parthici Pronepoti
Divi Nervæ Abnepoti
M. Aurelio Antonino Pio Aug.
Germ. Pann. Pont. Max. Trib. Pot. XXVII.
Imp. VI. Coſ. III. P. P. S. P. Q. R.

* The author is certainly miſtaken, if he ſuppoſes this to be an ancient inſcription; for it is full of monkiſh punning wit, &c.

'To the emperor *Marcus Aurelius Antoninus Pius*, ſon of *Antoninus*, 'grandſon of *Adrian*, great-grandſon of *Trajan*, who was ſurnamed 'Parthicus, and great-great-grandſon of *Nerva*, conqueror of *Germany* 'and *Hungary*; ſovereign pontiff, &c. the ſenate and people of *Rome* 'erected this monument.'

On the other ſide are theſe words:

Paulus III. Pont. Max. ſtatuam æneam equeſtrem à S. P. Q. R. Antonino Pio etiam tum viventi ſtatutam, variis dein Urbis caſib. Everſam & a Sixto IIII. Pont. Max. ad Lateran. Baſilicam repoſitam, ut memoriæ optimi Principis conſuleret, patriæque decora atque ornamenta reſtitueret, ex humiliori loco in aream Capitolinam tranſtulit atque dicavit.
Ann. Sal. MDXXXVIII.

'This equeſtrian bronze ſtatue, erected by the ſenate and people of 'Rome, to the emperor *Antoninus Pius* whilſt he was living; and after- 'wards, amidſt the various calamities of this city, thrown down, but 'at length, by pope *Sixtus* IV. erected again near the *Lateran* church, 'was, out of reſpect to the memory of that excellent prince, and for 'the ornament of the city, removed from that low ſituation into this 'area of the Capitol, by order of pope *Paul* III. in the year of Chriſt '1538.'

That this ſtatue was anciently in very high eſteem is evident, as it is ſeen on a medallion of *Marcus Aurelius*, publiſhed by *Erizzo*; and on ſome of the coins of *Lucius Verus*, mentioned by Mr. *Addiſon*; but ſome modern critics find a great many faults both in the emperor's ſtatue, and the horſe; however, upon the whole, it is a noble performance.

Preſent ſtate of the Capitol. Theſe ſtatues, with the ſteps up the aſcent, gave the Capitol a very grand appearance. No remains of the ancient ſtructure are now to be ſeen*, it having been frequently demoliſhed and repaired; for it was burnt down four times ſo early as *Domitian*'s time. But the preſent edifice was built on the ſame ſpot by pope *Boniface* IX. *Gregory* XIII. and *Clement* VIII. and at firſt conſiſted of two wings. It was compleated by the ſame *Clement*, *Innocent* X. and *Alexander* VII. and is now a very magnificent palace. The roof of it is flat, and adorned with a great many ſtatues of illuſtrious perſons amongſt the *Romans*. In the main building reſides the Senator of *Rome*, who daily adminiſters juſtice there; and in the

* Concerning the antiquities of the Capitol. ſee *Juſt. Rycquius de capitolio Romano*; and *du Cange*'s *Gloſſary*, or *Fabricius*'s *Bibliogr. antiq.* p. 154.

wings are the apartments of the Conſervators of the city. There is room enough left beſides for keeping antiquities and other curioſities with which a traveller of taſte cannot but be pleaſed. Of the ancient *Roman* ſenate *Claudiian* ſpeaks thus: *Parallel between the ancient and modern* Roman *ſenate.*

Hoc ego concilio collectum metior orbem.

'In this council I ſurvey the whole world in a collective body.'

But the times are extremely altered; and the *Camera Apoſtolica*, or Apoſtolic Chamber, has now uſurped the rights of the famous *Senatus Populuſque Romanus*. In the front of this building is a high tower, with the ſtatue of Religion erected on the top of it. The double flight of ſteps at the entrance of this palace is the work of *Michael Angelo*; who likewiſe added to the beauty of the front by a ſuperb fountain, adorned with two ſtatues repreſenting the *Nile* and the *Danube* in a reclining poſture. In the center is a porphyry ſtatue of *Rome*, in the habit of *Minerva*, and the uſual ſymbols of the helmet and ſpear, but ſitting. This is a piece of great antiquity, and is univerſally admired by connoiſſeurs. A plate of it may be ſeen in *Perrier*'s *Stat. Num.* 55. Over the main entrance of this edifice is the following inſcription:

Clementi VIII. Pont. Max.
Poſt Galliæ regnum reconciliato Rege
Henrico IV. conſtitutum,
Pannoniam armis auxiliaribus ſervatam,
Strigonium a Turcarum tyrannide vindicatum,
Ruthenos & Ægyptios Romanæ Eccleſiæ reſtitutos,
Pacem compoſitis Regum Maximor. diſcordiis,
Chriſtianæ Reipublicæ redditam,
Ferrariam Petri Aldobrandini Card. ductu
ferro incruento receptam,
Sanctiſſimâque præſentiâ conſtabilitam,
Optato reditu in urbem pub. hilaritatis
ſecuritatiſque reducteri
Anno MDXCVIII.

'To pope *Clement* VIII. by whom the ſucceſſion to the crown of 'France was ſettled in the perſon of *Henry* IV. (he being firſt reconciled to the church) by whoſe auxiliary arms *Hungary*, &c. were preſerved, and delivered from the tyranny of the *Turks*; by whoſe labours 'the *Ruſſians* and *Egyptians* were united to the *Roman* church, peace

'was reſtored to Chriſtendom, by compoſing the diſcords then ſubſiſting 'between jarring monarchs, and the dutchy of *Ferrara* recovered w th-'out blood-ſhed, and reſtored to the eccleſiaſtic ſtate by his ſacred pre-'ſence, this inſcription was ſet up, at the return of the happy reſtorer 'of the public joy and ſecurity into this city, in the year 1598.'

I ſhall ſay nothing of this flattering oſtentatious inſcription; but leave the reader to make his remarks upon it.

The chamber of juſtice.

The large hall where the court of juſtice is held by the ſenator, was formerly adorned with ſeveral pictures repreſenting the atchievements of the king's of the *Romans*; but not one of them is now remaining, *Clement* XI. having, in the year 1712, ſupplied their places with a great number of deſigns, repreſenting the life of pope *Pius* V. and his canonization. The marble ſtatue of *Charles* of *Anjou*, who was appointed *Senator Romanus*, and a year afterwards proclaimed king of *Naples* and *Sicily* by *Clement* IV. in 1268, ſtill remains here. The tragical end of the emperor *Conrade* * has ſufficiently ſpread the fame of *Charles* of *Anjou*; and under his ſtatue are theſe words:

Ille ego præclari tuleram qui Sceptra Senatûs,
Rex Siculis Carolus jura dedi populis.
Obrutus heu jacui ſaxis † fumoque, dederunt
Hunc tua conſpicuum tempora, Siſte, locum.
Hâc me Matthæus poſuit Tuſcanus in aulâ,
Et patriæ & gentis gloria magna ſuæ.
Is dedit & populo poſt me bona jura Senator,
Inſignis titulis, dotibus atque animi.
Anno Domini MCCCCLXXXI. III. ſemeſtri.

'I *Charles*, who preſided in the auguſt *Roman* ſenate, and reigned 'over fertile *Sicily*, long lay in obſcurity, covered with duſt and rubbiſh, 'even until the glorious pontificate of *Sixtus*, when *Matthew* of *Tuſcany*, 'the ornament of his family and country, placed me in this honourable 'ſituation; he ſucceeded me in the poſt of *Roman* ſenator, for which his 'virtues and abilities, beſides his illuſtrious deſcent eminently qualified 'him. This ſtatue was ſet up in 1481, and the eighteenth month of 'his adminiſtration.'

* How the *Romans*, under the emperor *Conrade* III. attempted the reſtoration of their ancient form of government, and the dignity of the Senate, and were baffled by the Pope, may be ſeen in *Otto. Friſingenſis Chron. lib.* viii. *c.* 31. *p.* 156. Alſo in *lib.* i. *de geſtis Friderici* I. *c.* 27. *p.* 422.

† Probably this ſhould be read *fimoque*.

The

The following inſcription was erected in honour of pope *Gregory* XIII.

Gregorio XIII. Pont. Max.
Ob farinæ vectigal ſublatum, Urbem templis & operibus magnificentiſſimis exornatam, ob ſeminaria exterarum nationum in Urbe ac toto penè terrarum orbe Religionis propagandæ cauſâ inſtituta, ob paternam in omnes gentes charitem, quâ ex ultimis novi orbis inſulis Japonorum Regum Legatos triennii navigatione ad obedientiam ſedis Apoſt. exhibendam primùm venientes Romam, pro Pontificâ dignitate accepit. S. P. Q. R.

'To pope *Gregory* XIII.
'For his aboliſhing of the tax on flour; the many ſplendid churches 'and magnificent public works with which he embelliſhed the city; 'the learned ſeminaries of foreign nations he erected at *Rome*, and in 'moſt parts of the world, for the propagation of religion; for his pa- 'ternal concern and tenderneſs for all nations, which appeared in his af- 'fection and dignity, with which he received ambaſſadors from the king 'of *Japan*, (an iſland ſituated in the extreme parts of the new world) 'on their arrival at *Rome*, after a three years voyage, to do homage to 'the *apoſtolic See*, the ſenate and people of *Rome* erected this monu- 'ment of their gratitude.'

On the pedeſtal of this ſtatue are theſe words:

Gregorio XIII. Pont. Max.
Optimo Principi
Hugoni Boncampagno Bononienſi,
Qui per Rom. Magiſtratus & Eccleſiaſticas dignitates
Juſtitiam & Pietatem colens,
Ad Pontificiam ſedem evectus
Univerſam Remp. Chriſtianam
Summâ prudentiâ & charitate moderatur.
S. P. Q. R.

'To the moſt excellent prince *Hugo Boncampagno*, a native of *Bologna*, 'who having paſſed through the ſeveral orders of the church and great 'offices of the city of *Rome* with exemplary moderation, juſtice, and de- 'votion, was at length exalted to the papal dignity by the name of *Gre- 'gory* XIII. and now diffuſes the good effects of his conſummate pru- 'dence, and extenſive charity, through the Chriſtian world, the ſenate 'and people of *Rome* erected this ſtatue.

Under

Under the ſtatue of *Paul* III. are theſe words:

Quòd ejus juſſu, auſpiciis atque ære collato, urbem ſitu & diverticulis viarum deformem & imperviam disjectis malè poſitis ædificiis, in meliorem formam redegerit, viis areiſque tum veteribus directis & ampliatis, tum novis conſtitutis auxerit ornaveritque anno Domini MDXLIII.

'By the command and direction of this pope, and moſtly at his expence, the city of *Rome*, which was hardly paſſable, on account of the irregularity of its buildings, and narrowneſs of the ſtreets, was reduced into a better form; the old ſtreets and areas being laid out in direct lines and enlarged, or new ones planned, as an ornament to the city, in the year 1543.'

Under the *Corps de Logis* is the capital priſon. In the Conſervator's apartments, mentioned above, in the left wing, are two celebrated ſtatues of *Julius Cæſar* and *Auguſtus*, both antiques and of white marble. The former, as ſovereign of the world, holds a globe in his hand, the latter a roſtrum or beak of a ſhip, alluding to his victory over *Mark Anthony* and *Cleopatra*. Near theſe ſtatues are to be ſeen two feet and a hand of oriental marble, being part of a *Coloſſus* or ſtatue of *Apollo*, which was thirty ells in height, and ſent by *Marcus Lucullus* from *Apollonia* to *Rome*, where it was placed on the *Capitoline* mount. An inſcription near it is as follows:

Urbano VIII. Pont. Max.
Pedem & manum ex Apollinis Coloſſo
Triginta cubitorum altitudinis ab Apollineâ,
Ponti Urbe, Romam adducto, diu humi
Neglecto, in antiquæ magnificentiæ argumentum,
Honorificentiùs hic collocárunt.
MDCXXXVI. S. P. Q. R.

'The hand and foot of the *Coloſſus* or ſtatue of *Apollo*, thirty cubits high, which was brought from *Apollonia*, a city of *Pontus*, to *Rome*, and long lay neglected on the ground, were, by the citizens of *Rome*, removed, and erected in this conſpicuous place as a mark of ancient grandeur in the year 1636, and in the pontificate of *Urban* VIII.'

Near the other foot of the *Coloſſus*, are the following words:

S. P. Q. R.

S. P. Q. R.
Apollinis Coloſſum à M. Lucullo
Collocatum in Capitolio,
Dein tempore & vi ſublatum ex oculis,
Tu tibi ut animo repræſentes.
Pedem vide,
Et Romanæ rei magnitudinem metire.

'That the ſpectator may have ſome idea of the huge *Coloſſus* of '*Apollo*, placed by *Marcus Lucullus* in the capitol, and afterwards 'broken to pieces by time and violence, he may here ſee the foot of 'that ſurpriſing ſtatue, and gueſs at the grandeur of the *Roman* empire 'by this ſpecimen.'

Oppoſite to this is the head of the *Coloſſus*, which ſome writers ſuppoſe to be that placed before *Nero*'s golden palace: But, as *Pliny*, in his *Hiſt. Nat. lib.* xxxiv. *c.* 7. makes the height of that *Coloſſus* to have been one hundred and ten feet, and *Suetonius*, in his life of *Nero*, one hundred and twenty feet, there is not one of all the fragments in the capitol but what wants conſiderably of the due proportion for ſuch a magnitude.

Here is another large head and hand of braſs, ſuppoſed to have belonged to a *Coloſſus* of *Commodus* or *Domitian*; under the hand is this inſcription:

Ærei Coloſſi fragmentum
Commodi Imperatoris effigiem
repræſentans,
Antiquæ Romanorum
Magnificentiæ indagatoribus
reſtitutum.

'This fragment of the braſs *Coloſſus*, repreſenting the emperor *Commodus*, 'recovered from obſcurity, is placed here for the ſatisfaction of the *Ver-* '*tuoſi*, and ſearchers into the *Roman* antiquities.'

On the monument of the elder *Agrippina* are theſe words:

Agrippina's monument.

Oſſa Agrippinæ M. Agrippæ
F. Divi Auguſti Neptis Uxoris
Germanici Cæſaris, Matris C. Cæſaris Aug.
Germanici Principis.

The

'The remains of *Agrippina*, daughter to *M. Agrippa*, and grand-'daughter of *Auguſtus*, the wife of *Germanicus*, &c.'

And under it is this punning inſcription:

Agrippinæ
Virilis animi fœminæ,
Quæ voluntariâ inediâ
Frumenti uſum & vitæ ſibi ademit,
ſepulchrali hoc lapide
Tranſlato è Mauſoleo Auguſti excavatoque
dimenſus eſt CCC frumenti pondera
rudi olim Seculo
S. P. Q. R.
Eundem jam aliâ ætate literis
perpolitâ
expoliendum ornandumque curavit.

'To *Agrippina*, a lady of ſuch magnanimity, that by a voluntary 'abſtinence, ſhe put an end to her life, *and thus ſtood in no further need 'of corn*; yet the *Romans* of ruder times, meaſured three hundred pounds 'of corn in this ſtone, which, for that purpoſe, was taken from *Au-'guſtus*'s *Mauſoleum* and excavated; but in a more civilized age it has 'been poliſhed and ornamented by the citizens of *Rome*.'

Near this inſcription is an admirable ancient groupe, repreſenting a lion tearing a horſe to pieces; but the horſe is very much damaged by time. This admired piece was found on the banks of the *Tiber*, near the *Oſtia* gate, in the time of *Paul* III. Here is alſo a very remarkable piece of architecture, where five pieces of ſculpture are ſet together, which originally had no connection with each other, and were dug up in different places. In the center, and elevated above the reſt, ſits *Rome* triumphant in white marble, bigger than the life, with a poinard in her left, and a branch of palm in her right hand; and in the front of the baſe, on which ſhe ſits, is a woman in tears, repreſenting *Dacia* or ſome other conquered province. On each ſide of this ſtatue is the *Coloſſus* of a barbarian prince in a kind of black marble, called *Baſaltes*. Their rank may be known by their diadems. The workmanſhip is exquiſite; but who they properly are is unknown. Farther, on each ſide, but merely for ornament, ſtands an *Egyptian* idol of granate, found in the *Villa Veroſpi*, near the *Porta Salara*. A plate of this whole piece may be ſeen in *Montfaucon*'s antiquities. The inſcription is as follows:

Clemens XI. P. M.
Romæ de Dacia triumphantis,
Captivorumque Numidarum Regum ſtatuas
ex hortis Cæſiis,
addito Ægyptiorum ſignorum ornatu,
Porticuque a fundamentis excitatâ,
Ad augendam Capitolii Majeſtatem
tranſtulit
Anno Salut. MDCCXX.

'Pope *Clement* XI. removed the ſtatues of *Rome* triumphing over *Dacia*, 'of the captive *Numidian* king, and two *Egyptian* idols hither from 'the *Cæſian* gardens, in order to increaſe the magnificence of the Capi-'tol; and as an additional ornament to it, he built a portico for the re-'ception of theſe remains of antiquity, in the year 1720.'

Farther on are ſeveral *Roman* meaſures of longitude cut in marble, and fixed againſt the wall. Here is alſo the marble *ſarcophagus* of the emperor *Alexander Severus* and his mother *Julia Mammæa*, found on *Monte del Grano* near *Freſcati*, and brought hither: It is ſix feet long, and ſix broad, with this modern inſcription: *Coffin of* Alexander Severus.

S. P. Q. R.
Monumenta ſepulchralia Alexandri Severi Imperatoris & Juliæ Mammææ Matris, Sabinarum etiam raptum ob pacem de novo initam, marmore inſculpta ornataque, in agro Fabritii Lazari extra Portam Labienam reperta, in Capitolio poni juſſit. MDXCI.

'The ſepulchral monument of the emperor *Alexander Severus* and '*Julia Mammæa* his mother, with a fine piece of ſculpture, repreſenting 'the rape of the *Sabine* women at the public rejoycing on account of a 'peace juſt concluded, found in the grounds of *Fabricio Lazari*, with-'out the *Porta Labiena*, were, by order of the ſenate and people of '*Rome*, placed in the Capitol, in the year 1591.

The *baſſo-relievo*, which, beſides what it has ſuffered by the injuries of time, is none of the beſt, *Flaminio Vacca* has ſtrangely miſtaken for the rape of the *Sabines*; in which error he has been blindly followed by the generality of antiquarians: but an attentive view would ſhew it to be no other than a repreſentation of the *Ludi Funerei* or funeral games of the ancients, as the copper-plate in *Montfaucon*'s antiqui-

ties plainly ſhews. Not far from this is a marble coloſſal ſtatue of *Conſtantine the Great*, by which one may obſerve, that the art of ſculpture was then upon the decline; but the two Muſes, under one of which is the word VRANIA, are good pieces, as is alſo a prieſteſs of *Bacchus* to be ſeen here. Near the ſtairs is a very remarkable antique, *viz.* the *Columna Roſtrata*, which is of *Parian* marble, and has a long modern inſcription. It was erected in the year of *Romo* 494, in honour of the conſul *Cajus Duilius*, on account of a naval victory he obtained over the *Carthaginians*. Near it is a *baſſo-relievo*, repreſenting *Curtius* leaping into the abyſs.

At the firſt landing-place are to be ſeen two antique Muſes; and a little further, four admirable *baſſo-relievo's*, repreſenting the triumph of *Marcus Aurelius* and *Lucius Verus*, which belonged to their triumphal arch in the *Corſo*. Before the entrance of the great hall is a large *Sturgeon*, ſix ſpans and a half long, cut in white marble; the head of every fiſh of that ſpecies, exceeding this meaſure, being due to the Conſervators of the city. This is a perquiſite of a long ſtanding, and which, it may be ſuppoſed, will never be given up; at leaſt, a compliance is ſtrictly inſiſted on in the following inſcription:

Capita piſcium hoc marmoreo ſchemate longitudine majorum uſque ad primas pinnas incluſivè Conſervatoribus dato, fraudem ne committito, ignorantiâ excuſari ne credito. Aug. Ciavario, Franc. Calvio Curtio Sergardio Coſſ. inſtauratum ac erectum.

'The heads of fiſhes, as far as the fins incluſively, exceeding the 'length of this marble ſtandard, are, without any fraud or prevarica'tion, to be given to the conſervators, and ignorance ſhall not be ad'mitted as an excuſe, *&c.*'

On the left-hand are the *Faſti Conſulares*, down to the time of the emperor *Pertinax*, engraved on marble; and above theſe is a *baſſo-relievo* of the ſhe-wolf ſuckling *Romulus* and *Remus*. Further on are the names of the modern Conſervators; and likewiſe an inſcription, in *Gothic* letters, to perpetuate the memory of the heroic expedition of the *Romans*, in the year 1300, under pope *Boniface* VIII. by which *Tuſcanella* was, in ſome meaſure, made tributary to *Rome*. In the firſt hall are ſome paſſages of the *Roman* hiſtory, painted by *Gioſeppe d' Arpino*, as, the *rape of the Sabines*; the combat betwixt the *Horatii* and *Curiatii*; *Romulus* and *Remus* ſucking the ſhe-wolf, and the building of the city of *Rome*, &c. But the moſt admired of all is the victory of *Tullius Hoſtilius* over the *Veji* and the *Fidenates*. Near the entrance on the right-hand,

is a buſto of *Maria Caſimira* queen of *Poland*; and alſo a circumſtantial account of the ceremony of the *Roman* ſenate ſitting here covered, in the year 2450, from the building of the city, facing which is the buſto of queen *Chriſtina*, with the following inſcription:

Chriſtinæ
Gothorum, Suecorum & Vandalorum
Reginæ,
Quòd inſtinctu Divinitatis
Catholicam fidem regno avito præferens,
Poſt adorata SS. Apoſtolorum limina
Et ſubmiſſam venerationem
Alexandro VII.
Summo Religionis Antiſtiti exhibitam,
De ſe ipsâ triumphans in Capitolium adſcenderit,
Majeſtatiſque Romanæ Monumenta
Vetuſtis in ruderibus admirata
III. Viros Conſulari poteſtate & Senatum
Tecto capite conſidentes
Regio honore fuerit proſecuta
VIII. id. Quinctil. An. MDCLVI.

'The ſenate and people of *Rome* erected this buſto in honour of 'Chriſtina queen of the *Goths*, *Swedes*, and *Vandals*, who, by divine 'inſpiration, preferred the catholic faith to the kingdom of her an- 'ceſtors; and, after worſhipping at the moſt ſacred *Limina Apoſtolorum*, 'and paying her moſt ſubmiſſive reverence to pope *Alexander* VII. as 'ſupreme head of the church, having triumphed over her ſelf, ſhe rode 'up to the capitol to admire the ancient remains of *Roman* grandeur, 'where ſhe permitted the three conſuls and the ſenate to ſit covered in 'her preſence, and treated them as ſovereigns, on the 8th day of *July*, '1656.'

The marble ſtatue of *Leo* X. is the work of *Lorenzetto Fiorentino*; that of *Urban* VIII. is by *Bernini*, and that of *Sixtus* V. in bronze, was deſigned by *Fontana*.

In the adjoining apartment are the following pieces: a picture of *Mutius Scævola* holding his hand in the fire before king *Porſenna*; *Junius Brutus* ſentencing his perfidious ſon to loſe his head; and *Horatius Cocles* alone, maintaining his poſt on a wooden bridge, againſt the whole army of the enemy, till it was broken down on the other ſide. Theſe pieces *in freſco* are the joint work of *Laureti* a *Sicilian*, and *Perino del Vaga*:

Vaga. Here are alſo ſeveral pieces of ancient ſculpture, *viz.* the buſts of *Claudius*, *Caligula*, *Antoninus Pius*, and *Lucius Valerius Corvinus*; the heads of *Julius Cæſar* and *Adrian*, of ſingular beauty; thoſe of *Trajan* and *Septimius*, ſtanding on pillars of *verde antico*; and the ſhe-wolf ſuckling *Romulus* and *Remus*, in marble. Among modern pieces to be ſeen here, are the ſtatues of *Aleſſandro Farneſe* duke of *Parma*; *Marco Antonio Colonna*, who commanded the Pope's ſquadron in the naval engagement of *Lepanto*, and who, on account of his gallant behaviour, was honoured with a triumph after the ancient manner; the ſtatues of *Franceſco Aldobrandini*, *Tomaſſo Roſpigliosi*, *Carlo Barberini*, and the buſto of *Virginio Cæſarini*, an excellent Poet.

The next apartment, on the frizes of which the triumph of *Marius* over the *Cimbri* and *Teutones* are painted by *Daniel da Volterra*, exhibits a braſs ſhe-wolf with *Romulus* and *Remus*; and on the left foot of the wolf is ſtill to be ſeen an impreſſion made by a flaſh of lightning *. The bronze buſto of *Lucius Junius Brutus*, with eyes of an ancient compoſition, repreſenting the natural colours, is a piece of antiquity exceedingly valued; as is the ſtatue of the ſhepherd *Cneius Martius*, of the ſame metal, pulling a thorn out of his foot. He is ſaid to have been a young man who was diſpatched with letters of importance from the *Roman* army to the ſenate. It happened that a thorn ran into his foot as he marched in haſte; but, eager to ſerve his country, or to bring ſome good news to the people of *Rome*, he purſued his courſe without ſtopping to pull out the thorn: this afterwards coſt him his life, and cauſed the *Romans* to honour him with this ſtatue, in memory of his reſolution and fidelity. It ſtands on a pedeſtal of oriental marble, and is eſteemed for its antiquity, though, as to workmanſhip, exceeded by many modern pieces. Here is alſo a bronze ſtatue of a ſlave, who obtained his freedom

Account of Cneus Martius.

* Another ſtatue is alſo mentioned by *Cicero*, in his third oration againſt *Catiline*, when he enumerates the riſe and progreſs of the *Catiline* conſpiracy, and adds, *Tactus eſt etiam ille, qui hanc urbem condidit, Romulus, quem inauratum in Capitolio parvum atque lactantem uberibus lupinis inhiantem fuiſſe meminiſtis.* 'He did not ſpare even the founder of our city, 'Romulus himſelf, of whom you cannot but remember a little gilt repreſentation in the 'Capitol eagerly ſucking the ſhe-wolf.' From this account it is probable, that nothing of that ſhe-wolf was then remaining; and that only the feet of it and the pedeſtal were extant when *Tully* wrote his book *de Divinatione*, as is evident from the following paſſage,

Et Divum ſimulacra peremit fulminis ardor.
Hic Silveſtris erat Romani nominis altrix,
Martia, quæ parvos Mavortis ſemine natos
Uberibus gravidis vitali rore rigabat:
Quæ tum cum pueris flammato fulminis ictu
Conciſſi, atque vulſa pedum veſtigia liquit.

No

dom for diſcovering the plot of *Brutus*'s ſon; and alſo the marble ſtatues of *Hannibal* and *Scipio Africanus*. On the walls of the other apartments are ſeveral fragments of the *Faſti Conſulares*, which have been explained and illuſtrated by *Panvini*, *Sigoni*, *Pighi*, and *Reland*; likewiſe marble heads of *Mithridates* king of *Pontus*, *Julia*, *Mamæa*, *Scipio Africanus*, *Alexander the Great*, and his mother *Olympia*; the ſtatues of *Virgil*, *Cicero*, *Cybele*, *Ceres*, *Silence*, *Plenty*, a *Deus Terminus*, &c. in marble; a bronze image of *Iſis*; another of *Hercules*, holding an apple out of the *Heſperian* gardens in one hand, and in the other his club, found in the time of *Sixtus* IV. A braſs ſtatue of a ſlave; the braſs foot of a *Coloſſus*, the head and hand of which are to be ſeen in the court; two ſmall geeſe of bronze, in memory of thoſe which, by their ſeaſonable cacklings, ſaved the Capitol; a marble ſarcophagus, with a *baſſo-relievo* repreſenting the *Porta Jani*. A marble head of *Apollo*, kept here, is reckoned one of the moſt curious pieces in all *Rome*; the noſe indeed is rather too broad, otherwiſe it is perfectly beautiful, and reſembles a female, with ringlets of fine hair. Here is a buſto of *Appius Claudius*, of porphyry; and of *Rhea Sylvia*, *Ariadne*, *Flora*, *Annia Fauſtina*, *Pallas*, *Meſſalina*, *Gallus*, *Antiochus*, a female *Bacchanalian*, *Lucretia*, *Lucius Cornelius Prætor*, and the emperors *Philip*, *Maximine*, &c. in marble. The four *congia*, or ancient meaſures for corn, wine, and oil, are of ſtone. The paintings *in freſco* in the apartment where maſs is celebrated, are by *Perugino*, and repreſent *Rome* triumphant, *Hanibal*'s march over the *Alps*, where he is ſeen riding on an elephant, a circumſtance in which the grandeur of the picture is preferred to hiſtorical truth; a council of war held by *Hannibal*, and the *Carthaginian* fleet. In the court of the wing towards the church of *Ara Cæli*, is erected the large ſtatue of *Marforio*, in a reclining attitude, and probably at firſt deſigned to repreſent the river *Rhine*. Its name is derived from the *Forum Martis*, from which, in proceſs of time, has ſprung *Marforio* *. It is cut out of one block, and the workmanſhip is maſterly, eſpecially the head. Cloſe by it ſtand the following ſtatues, namely, that of *Jupiter Panarius*, who, when the Capitol was beſieged by the *Gauls*, ſaved it from being

Faſti Conſulares.

No ſuch mutilations are obſervable in this. Some pretend that this wolf was damaged by the lightning which happened a little before the death of *Julius Cæſar*; but *Dion Caſſius* mentions nothing of it: and when he ſpeaks of that which preceded the conſpiracy of *Catiline*, all he ſays is, *In Capitolio multæ ſtatuæ de cælo tactæ liquefactæque fluxerant: dejectaque erant cùm alia ſimulacra tum Jovis, columnæ inſiſtens: præterea imago lupæ, cum Remo & Romulo conſecrata, ciderat.* 'Several ſtatues were even melted by the lightning, and 'others thrown down; among the reſt, that of *Jupiter* erected on a pillar; the image 'alſo of the ſhe-wolf with *Romulus* and *Remus* fell.' This cannot with any certainty be applied to the figure in queſtion, there having been, doubtleſs, ſuch pieces in many parts of the city, and even more than one in the Capitol.

* Which name is a corruption of *Martis forum*.

reduced

reduced by famine, and *Jupiter Fulminans*, or the Thunderer; the ſtatue of *Adrian*, in the habit of a prieſt; and two large *Egyptian* idols, one of *Pietra Egyzzia*; the other, which is larger, of *Baſaltes*, or grey marble. That the city of *Vienna*, when cloſely beſieged by the *Turks* in 1683, owed its preſervation to his Holineſs of *Rome*, is, I believe, little known in *Germany*; at leaſt it is what I had never heard of till I met with the following inſcription here:

Innocentio XI. Pont. Max. Opt.
Quòd in Vienna Romani Imperii Principe urbe irrequietâ vigilentiâ, prudenti conſilio, ingenti auro, precibus lacrymiſque Dei implorato auxilio anno reparatæ Salutis MDCLXXXIII. ab immaniſſimâ Turcarum obſidione vindicata laboranti Catholicæ Religionis ſecuritati providerit, feliciter regnante Leopoldo Primo Cæſare Auguſto, Chriſtianas acies ducente Joanne Tertio Poloniæ Rege ſemper invicto, fortiterque pugnante Carolo IV, Duce Lotharingio.
S. P. Q. R. P.

'The ſenate and people of *Rome* erected this monument to *Innocent* XI. 'the greateſt and beſt of Popes, who, by his indefatigable vigilance, 'prudence, counſels, large ſupplies, and fervent prayers for the divine 'aſſiſtance, delivered *Vienna* the capital of the empire, vigorouſly beſieged 'by the infidels, in the year 1683; and thus ſaved the Catholic religion 'from imminent danger, in the reign of *Leopold* I. the Chriſtian army 'being commanded by the invincible *John* III. king of *Poland*, and '*Charles* IV. duke of *Lorain*.'

Oppoſite to this inſcription are two old ſtatues of *Diana* and the Genius of a *Roman* province. Over a *baſſo-relievo* repreſenting a veſtal ſacrifice, is a foot of a coloſſus, with this verſe under it:

Quo Pede nuc utar dubia eſt ſententia nobis *. OVID.

On the double flight of ſteps are two antique ſtatues, one of *Juno*, and the other of *Fauſtina* the mother, with the word *Pudicitia* under it. Farther on are two pieces in *baſſo-relievo*, one of which repreſents the apotheoſis of *Fauſtina*, the other *Marcus Aurelius* giving laws to the people. Theſe pieces belonged to the triumphal arch of *Marcus Aurelius*, which formerly ſtood in the *Corſo*, and of which many more fragments at preſent adorn the apartments of the Conſervators deſcribed above. In the upper apartments is a moſt admirable ſtatue of *Agrippina* leading her

* I cannot ſee with what propriety or alluſion this verſe of *Ovid* is introduced here; ſo that it would give the *Engliſh* reader no ſatisfaction were it tranſlated.

ſon

ſon *Nero* by the hand, who is dreſſed in the *Prætexta* with a golden *bulla* about his neck, of *Greek* marble. Here are likewiſe the following pieces, *viz.* a large bronze ſtatue of pope *Innocent*, caſt from a medal of *Aleſſandro Algardi*; thoſe of *Pan*, *Marcellus*, *Flora*, *Plotina*, *Pallas*, *Bacchus*, *Apollo*, a *Sibyl* looking up to heaven, *Sabina Poppæa*, *Adonis*, *Caius Marius*, *Conſtantine the Great*, and *Plenty*; the marble ſtatue of *Paul* IV. betwixt two pillars of *Cipollino*; *Hercules* when a boy, plump, and of the colour of bronze, made of a dark *Egyptian* marble, called *Selcio*, or *Baſaltes* *. This ſtatue was found in the *Villa de Maximis* on mount *Aventine*, and purchaſed by the city of *Rome* for a thouſand ducats. Some virtuoſi, from a ſkin of a wild beaſt, which he pulls over his head, imagine this ſtatue to have been deſigned for Winter; others think it to be the ſon of *Hercules*, and particularly *Hercules Aventinus*, mentioned by *Virgil* in the ſeventh *Æneid*; and this opinion, for what reaſon I know not, prevails in the following modern inſcription under it:

S. P. Q. R.
Signum Aventini Herois,
Quem ſuperſtitioſa veterum ætas
Herculis filium dixit,
Ruderibus in Aventino monte egeſtis
Repertum, in Capitolio poſuit.

'The ſenate and people of *Rome* have placed in the Capitol this ſtatue 'of the *Aventine* hero, by the ſuperſtitious ancients called the ſon of 'Hercules, found among ancient ruins on mount *Aventine*.'

The place where this ſtatue was found is no abſolute proof of its being the *Hercules Aventinus*; eſpecially as this ſtatue does not anſwer *Virgil*'s deſcription in the following lines:

Poſt hos inſignem palmâ per gramina currum,
Victoreſque oſtentat equos, ſatus Hercule pulchro
Pulcher Aventinus, clypeoque inſigne paternum,
Centum angues, cinctamque gerit ſerpentibus Hydram.
VIRG. *Æn.* vii. *v.* 655.

'Next, *Aventinus* drives his chariot round
'The *Latian* fields, with palms and laurels crown'd.
'Proud of his ſteeds he ſmokes along the field,
'His father's *Hydra* fills the ample field.

* This ſtone is mentioned by *Strabo*, *lib.* xvii. and *Pliny*, *lib.* xxxvi.

'A hun-

'A hundred ſerpents hiſs about the brims;
'The ſon of *Hercules* he juſtly ſeems,
'By his broad ſhoulders and gigantic limbs.

DRYDEN.

But here is neither *Hydra* nor ſerpents, as any one who has not ſeen the original may be convinced from the plate in *Montfaucon*. The moſt valuable marble heads and buſts in the upper apartments are, three heads of *Plato*, thoſe of *Archimedes*, *Caligula*, *Trajan*, *Antoninus Pius*, *Claudius*, *Meſſalina*, *Fauſtina*, *Hiero*, *Alcibiades*, *Diogenes*, *Socrates*, *Sappho*, *Sylla*, *Diana*, and *Gabriel Faerno*, a famous modern poet. The braſs *Monumentum Regiæ Legis*, brought hither from the *Lateran* by order of *Gregory* XIII. has been explained and illuſtrated by *Antonius Auguſtinus*, in his treatiſe *de Legibus*. Laſtly, here is a modern picture, repreſenting *Alexander* ſacrificing to *Jupiter Ammon*. Thus I have gone through the principal curioſities at preſent to be found in this celebrated edifice. As for the ancient Capitol, as I obſerved before, it no longer exiſts. From ſeveral remains of ancient walls, it is by ſome conjectured, that the temple of *Jupiter Capitolinus* ſtood on the ground at preſent incloſed in the court of the *Cafarelli* palace. The famous *Tarpeian* rock is now almoſt covered with buildings; and though a fall from it might endanger a man's neck, yet a malefactor under ſentence of death would be very glad to ſatisfy the law by a leap down. Hence it is evident that anciently the rock muſt have been ſteeper, or a wall muſt have been built upon it, from which malefactors were thrown down headlong. That the height or depth of it has not undergone any conſiderable alteration may may be concluded from *Severus*'s triumphal arch at the foot of the Capitoline-hill, which, with the ampitheatre in its neighbourhood, is not above two or three feet below the preſent ſurface of the ground.

The Tarpeian *rock.*

Carbognano *palace.* The *Carbognano* palace on the *Corſo* affords nothing remarkable but the gate, which is the work of *Michael Angelo*, and accounted the moſt beautiful in the whole city of *Rome*.

Caroli *palace.* On the *Corſo* likewiſe ſtands a new palace built by the marquis *Caroli* (whoſe father is ſaid to have been a dealer in hogs). The outſide of this palace is reckoned the fineſt in *Rome*; and it yields to very few palaces for the ornaments within. It properly belongs to four brothers, all unmarried, and one of them is poſtmaſter-general. Their order to the ſervants not to accept of any gratuities from ſtrangers makes it ſomething difficult to get a ſight of this palace, the ſervants being ſeldom at leiſure to attend curious travellers for nothing; it would be much more eligible to give four or five *paoli*, the uſual charge of ſeeing the fineſt palaces, than to have the trouble of ſending ſo often to know when it

will ſuit their conveniency, and be reſtrained from a proper freedom of aſking queſtions, &c. In the upper ſtory, beſides a gallery, is a *ſuite* of ſeven rooms furniſhed with red damaſk and velvet. Among a variety of moſt beautiful tables, here are ſome of *Lumachella*, in which are plainly to be ſeen ſome teſtaceous petrifactions. The cabinets are embelliſhed with *lapis lazuli*, and paintings in miniature. *Flora, in freſco*, on the cieling, was painted *Procacino*; *Cleopatra*'s banquet, by *Carlo Maratti*; St. *Cecilia*, by *Concha*; and *Venus* viſiting *Vulcan*, by *Treviſani*. The *Corſo*, where this palace ſtands, being the grand ſcene of the carnival diverſions, here is an admirable picture of them, taken from the life during that jovial ſeaſon. Another piece, by *Bourguignone*, repreſents the port of *Candy*; and near it is a picture of the *Piazza del Popolo* at *Rome*, by *Gaſparo*; further on are ſeveral views of *Venice* and *Naples*. Here is a beautiful ſet of *Bruſſels* tapeſtry, repreſenting *Clitus* ſaving the life of *Alexander the Great* at the paſſage of the *Granicus*, the battle of *Arbela*, the entry into *Babylon*, &c. Every thing here is new and magnificent; but the flooring is of tiles or brick, and that none of the beſt. The ſummer apartments on the ground-floor are all painted *in freſco*, and in the glaſs cloſet, *Concha* has ſhewn his admirable ſkill in the flowers and birds painted in the compartments. All the door-poſts in both ſtories are of yellow marble; and in the upper ſtory is a very large table of oriental alabaſter. Another is ſhewn in the lower apartments of the fineſt *Lumachella*, greatly ſurpaſſing all the reſt.

Chigi *palace in the* Corſa.

Prince *Chigi*'s palace ſtands likewiſe in the *Corſo*, and is fitted up with ſuperb furniture, being hung with *Bruſſels* tapeſtry, repreſenting the life of *Alexander the Great*. In the gallery are twenty-four exquiſite marble buſts of the *Roman* emperors and their conſorts; but this palace is ſtill more remarkable for valuable pictures, among which the pieces moſt admired are, a dead Chriſt by *Caracci*, and *Joſeph* and *Mary*, with the child *Jeſus*, by *Raphael*; *Moſes* ſtriking the rock by *Titian*; Chriſt ſcourged, by *Guercino*; a guardian angel by *Albano*; the nativity of Chriſt by *Carlo Maratti*; the adultreſs in the goſpel by *Muziano*; the ſtory of queen *Eſther* by *Calabreſe*; a battle by *Salvator Roſa*; a *Venus* by *Rubens*; and the battle of the *Romans* againſt the *Veji* and *Fidenates* by the *Cavaliere d'Arpino*. On a cuſhion of touch-ſtone, which has all the appearance of black leather laced with gold, is a child of white marble, yawning and rubbing his eyes, as if juſt awake; and oppoſite to it is a cuſhion of the ſame ſtone, with a death's head of white marble placed on it. It is ſufficient to ſay of theſe admirable pieces, that they are both the work of *Bernini*. The greateſt part of the fine pieces of ſculpture are on the ground floor, among which were, a little *Bacchanalian*, with a *Faunus* ſitting, *Diana*, *Venus*, *Minerva*, a *Gladiator*, *Apollo* and *Marſyas*. The two laſt

were diſpoſed of, about two years ago, to the king of *Poland* for five and forty thouſand *ſcudi*, or crowns.

Palazzo di Colonna.

The *Palazzo di Colonna* is a very ſpacious and ſplendid edifice, and belongs to the conſtable *Colonna* duke of *Paliano*. On the ſteps before this palace are, a marble ſtatue of a barbarian monarch, a large buſto of *Alexander the Great*, with *Bucephalus* repreſented on its breaſt; and ſome ſteps higher is a *Meduſa*'s head of porphyry, ſuppoſed to have belonged to *Nero*'s golden palace, with this inſcription:

In hac aurea domo
Memoriam Neronis habes
Non facta,
Meduſæ Caput, non damna,
Monumentum,
Huic ſolo datum eſſe
Placare Meduſas,
Non ferre Nerones.

'In this golden houſe are ſeen memorials of *Nero*, without his wicked 'actions, and the head of *Meduſa*, without the miſchievous effects of 'it: An indication, that only here *Meduſa*'s can be ſoftened, and *Nero*'s 'will not be tolerated.'

Fine gallery.

In the firſt ſaloon are the portraits of the illuſtrious perſons which the *Colonna* family has produced, *viz.* two Popes, twenty Cardinals, and about fifty military Heroes. But the moſt remarkable thing in this palace is the gallery, the length of which, excluſive of that part elevated above the main gallery, which is four and twenty feet long, is a hundred and two common paces, and the breadth ſeventeen, which in *Roman* meaſure, make three hundred and twenty eight *palmi* in length, and in breadth fifty. The doors are inlaid with *Giallo antico*, and the moſt remarkable atchievements of the *Colonna* family are painted on the cieling, by *Jo. Paul Scor* a *German*, and *Bernaſcona* a female artiſt. It may be ſuppoſed, that the naval engagement of *Lepanto*, where *Marco Antonio Colonna* commanded the Pope's ſquadron, under *Don John of Auſtria*, generaliſſimo of the Chriſtian forces, is not omitted. The new pieces on the cieling, near the entrance of the gallery are by *Giovanni* and *Franceſco di Luca*. The floor is paved entirely with *Sicilian* jaſper, and other kinds of curious marble. The large feſtoons of flowers in the alcove, at the end of the gallery, were painted by *Mario de' Fiori*, and the boys playing among them by *Carlo Maratti*. The roof was painted *in freſco* by *Gioſeppe Chiari*; and, at the door, where a little bridge leads into the garden

garden are two noble pillars of *Verde antico*. Among the fine pictures in this gallery, the moſt admired are, *Julius Cæſar* ſacrificing, by *Carlo Maratti*; *Adam* and *Eve* by *Domenichino*; an *Ecce Homo* by *Albani*; a *Pietà* by *Guido Rheni*; the virgin *Mary* and the infant *Jeſus*, *John the Baptiſt*, and other ſaints, by *Raphael*, valued at twelve thouſand *ſcudi* or crowns. Further on, and in the adjoining apartment, are, a *Venus* by *Titian*, another by *Broncino*, a *Ganymede* by *Titian*, the rape of *Europa* by *Albani*; a fine repreſentation of the calamities of a peſtilence by *Nicholas Pouſſin*; a market or fair by *de Baſſano*; ſeveral landſcapes by *Gaſpar Pouſſin*; a great number of portraits of foreign and *Italian* ladies; a *Venus* by *Mola*; St. *Francis* by *Guido*; the aſſumption of the virgin *Mary* by *Rubens*; a toper by *Hannibal Caracci*; ſix pieces, repreſenting hell by *Brughel*, &c. Here is alſo a private gallery adorned with geographical pieces *in freſco*, and the ſtatues of *Martia* queen of the *Amazons*, and four ſtatues of *Venus*; thoſe of *Trajan*, *M. Aurelius*, *Commodus*, *Flora*, one of the Muſes, *&c.* In the garden is a large bronze equeſtrian ſtatue of *Marco Antonio Colonna*. Some of the tables there are of a moſt beautiful oriental alabaſter, and one of *Verde antico*. In the large gallery is a *Studiolo* or cabinet of ebony, embelliſhed with maſterly *baſſo-relievo's* of ivory, repreſenting ſcriptural hiſtories; that of the Laſt Judgment is from a deſign of *Michael Angelo*, and the whole piece is valued at eighteen thouſand *ſcudi*. In another apartment is a cabinet adorned with twelve little pillars of oriental amethyſt a foot high, and cut out of one piece; it is alſo ſet with variety of gems and *Cameo's*; among which, the principal are *Commodus* and the above-mentioned *Martia* queen of the *Amazons*. This cabinet is ſupported by three moors, made of a very curious wood, called *Sandro Cedrino*, with ſilver decorations. Among other coſtly furniture is a clock, ſhewing the hour of the day, the month, year, *&c.* which is wound up but once a year. Here is alſo a bed finely gilt, and made in the form of a ſhell, drawn by four ſea-horſes, like *Neptune*'s triumphal car. This was the bed in which *Maria Mancini*, cardinal *Mazarine*'s niece, lay in of her firſt child. This lady was famous for the paſſion which *Lewis* XIV. of *France* had for her, and her ſubſequent unhappy marriage with the conſtable *Colonna*. The ground floor, where, by reaſon of its coolneſs, are the ſummer apartments, is adorned with the portraits of ladies, either born of the houſe of *Colonna*, or married into it; and amonſt them is the above-mentioned *Maria Mancini*, but ſhe makes a much better figure here than in the *Poggio Imperiale* at *Florence*. On the cieling of one of the apartments are painted *Horatius Cocles*, and the battle of *Conſtantine the Great* againſt *Maxentius*, by *Manciola* a *Fleming*. Among other pictures here are, ſome ſea-pieces by *Tempeſta*, two pieces out of *Ovid*'s *Metamorphoſis* by

Remarkable clock.

Fine bed.

Nic. Pouſſin; flower and fruit-pieces by *Stanchi* and young *Breughel*; two large pictures, exhibiting the hiſtory of pope *Clement* I. by *Ciampelli*; the triumph of *Marco Antonio Colonna*, for the victory of *Lepanto*; pope *Liberius* fixing on the ground plot of the church of St. *Maria Majore* by *Taddeo Zuccari*, &c. Connoiſſeurs in ſculpture cannot ſufficiently admire a ſmall ivory image of St. *Jerom*, the buſto of cardinal *Gieronimo Colonna*, and a twiſted pillar of red marble, near ſix feet high without the pedeſtal, with the image of *Pallas* on the top, to be ſeen here. This is by ſome thought to be the *Columna Bellica* in the temple of *Bellona*, againſt which the conſul, among the ancient *Romans*, uſed to throw a ſpear as a ſign of a declaration of war. Here are alſo the ſtatues of *Venus*, *Flora*, *Pallas*, and *Trajan* in a pontifical habit; the marble buſts of *Mammæa*, *Macrinus*, *Titus*, *Gordianus*, *Gallienus*, *Agrippina* the elder, *Nero* of bronze, *&c.* likewiſe two vaſes of *Spuma di Mare*, which appear to be only a kind of tophus, and ſeveral ancient marble *baſſo-relievo's*, of which the moſt curious, although the workmanſhip be not very extraordinary, is the *Apotheoſis* of *Homer*; the images and *Greek* inſcription on this piece, have been illuſtrated by *Bellori*. The conſtable *Colonna*'s ſtables are inferior to none in *Rome*, and are well ſtocked with *Spaniſh*, *Neapolitan*, and *Barbary* horſes.

Columna Bellica.

Curia Innocenziana.

The *Curia Innocenziana in Monte Citorio*, or properly the court of juſtice, is one of the nobleſt buildings in *Rome*, and coſt *Innocent* XII. 315000 *Roman ſcudi* *. The whole edifice is entirely new, and no leſs than four hundred and eighty-ſix thouſand cart loads of earth were brought hither only to fill up and level the area. In one of the apartments, on the ground floor, is this inſcription:

Miraris, hoſpes,
Aſtræam
Tam magnificè habitantem?
Scias
Quòd & ſplendidiores
habet ædes,
Animum Principis.

'Doſt thou wonder, ſtranger, at this magnificent habitation of *Aſtræa*? 'know, that it has a much nobler dwelling,—the ſovereign's heart.'

Formerly the ſeveral courts of juſtice were ſituated at a conſiderable diſtance from each other; ſo that, beſides the charges and diſquietudes naturally attending law-ſuits, the people were often put to the trouble of

* 78,750 *l.* Sterling.

running

running from one place to another to attend the trials, &c. but theſe inconveniencies, which were productive of many others, was prevented by erecting this edifice, in which all the courts of juſtice are held. The following inſcription, in honour of the founder, is here to be ſeen:

Innocentio XII. P. O. M.
Hac in æde plura complexo,
Ornamentum Urbis,
Tribunalia in unum collecta,
Cenſum hoſpitiis pauperum,
De Magnificentia,
Juſtitia, Miſericordia,
Optimè merito.

'To *Innocent* XII. the greateſt and beſt of princes, who, for his liberality, juſtice, and humanity was juſtly eſteemed; having built this edifice as an ornament to the city, for holding the ſeveral courts of juſtice in one place, and for a treaſury to the hoſpitals.'

In the gallery of the firſt floor, facing the court, is a marble group of a man fleaing one of his own ſpecies: whether this be *Marſyas*, who was puniſhed for his preſumption by *Apollo*; or whether it be an emblematical repreſentation of the miſeries of a client in the hands of a rapacious lawyer and iniquitous judges, I ſhall not pretend to determine. *Cuſtom-houſes.*

The two *Dogane*, or cuſtom-houſes, are alſo ſtately buildings: theſe moſt travellers are obliged to viſit much againſt their inclination. The contraband goods, for which the greateſt ſearch is made here, are tobacco, prohibited books, and new linen; but a piece of money and a readineſs to open one's baggage, ſeldom fails to make matters eaſy. The building of an office for receiving the duties on proviſions brought to *Rome* by land, coſt *Innocent* XII. forty-ſix thouſand *ſcudi*, or crowns; and the other for the receipt of the duties on imports by water, coſt him twenty-ſeven thouſand *ſcudi*; the annual produce of both is computed at leaſt to amount to five hundred thouſand *ſcudi* *. *Clement* XI. beſides a more convenient key, and other uſeful improvements, cauſed alſo a fountain and other embelliſhments to be made here. His munificence procured him the following inſcription:

* One hundred and twenty-five thouſand pounds ſterling.

Clementi

Clementi XI. Pont. Max.
Quòd veteri navium ſtatione
Ad tumulum Cæſarum magnificè reſtituta
Civium commodis, Urbis ornamento
Proſpexerit,
Curatores viarum poſuere anno Salutis
MDCCIV.

'To pope *Clement* XI. in acknowledgment of his regard to the public conveniency, and embelliſhments of the city, in the magnificent repairs and improvement of the ancient quay near the ſepulchre of the emperors, the ſurveyors of the roads erected this inſcription in the year 1704.'

In the ſquare before the *Farneſian* palace are two grand fountains, that throw up the water to the height of fifteen feet, which falls down again into a large baſon of oriental granate, found in *Titus*'s baths, and placed here by *Paul* III.

Palace of Farneſe. The chief architect of this palace was the celebrated *Michael Angelo*; and *Bramanta Lazari*, *Antonio Sangallo*, *Giacomo della Porta*, and *Vignola* were ſucceſſively employed in building it. The beauty of this palace, however, is not viewed without concern; for not only the famous cube, but ſeveral other ornaments, have been brought hither from *Veſpaſian*'s amphitheatre, to the great detriment of that incomparable ſtructure. In the court are ſeveral ancient ſtatues of a large ſize, *viz.* a *gladiator*, *Flora*, and two ſtatues of *Hercules* exactly reſembling each other, but not equally well cut. That on the left-hand is the famous

Farneſian Hercules. *Farneſian Hercules*, and is the work of *Glycon*, an *Athenian*, as appears from the inſcription: he leans againſt the trunk of a tree, on which the lion's ſkin is hung up. Both theſe ſtatues were found in *Titus*'s baths, or the *Sette Sale*, in the reign of *Paul* III. They ſeem to be entire; but when they were firſt dug up, the beſt of the two wanted its feet: this defect was, however, ſupplied by *Guglielmo della Porta* with ſuch a maſterly hand, that when the ancient feet which properly belonged to this ſtatue were afterwards found, *Michael Angelo* himſelf, than whom there could not be a better judge, gave it as his opinion that the modern feet ſhould ſtand. This ſtatue was originally of the whiteſt *Parian* marble; but by length of time it has contracted a duſky colour, which, however, does not look amiſs.

Flora. The ſtatue of *Flora*, near it, was mutilated, and ſtood in need of ſeveral additions; but for the fineneſs of the drapery, few of the ancient pieces

pieces can be compared to it. Here is alſo a large marble coffin, with a *baſſo-relievo*, repreſenting beaſts, foliages, &c. dug up in *Paul* the third's time (ſuppoſed to be that of *Cecilia*, daughter of *Metellus Creticus*, and wife of *Craſſus)* near the *Via Appia*, at the place now called *Capo di Bove*. Another ſarcophagus, ſuppoſed to be that of *Tulliola*, *Cicero*'s daughter, was found during the pontificate of the ſame Pope, near St. *Sebaſtian*'s catacombs, and the body found in it was thrown into the *Tiber*, as I have before obſerved. Tulliola's tomb.

In the gallery of the court are the ancient ſtatues of *Fortuna Redux*, and *Auguſtus*; and the heads of *Veſpaſian* and *Antoninus Pius*: but the moſt admired piece of all, is, a large groupe, which ſtands in an incloſed court. The ſubject of this piece is the fable of *Amphion* and his brother *Zethus* tying *Dirce*, their ſtep-mother, to the horns of a wild bull with a cord, that thus ſhe might be torn to pieces. Beſides *Amphion*, *Zethus*, and *Dirce*, the groupe exhibits another woman (probably the vindictive *Antiope)* a young ſhepherd, and a dog barking. *Amphion* and *Zethus* appear tranſported with the moſt vehement anger and deſire of revenge, whilſt *Dirce* ſeems overwhelmed with dread and grief*. The cord with which ſhe is faſtened to the wild bull, and the dog, in this groupe, are not at all anſwerable to the reſt. The largeneſs of this piece has been the occaſion of its being much damaged, as it was very difficult on that account to preſerve it entire; for it exceeds all the other antique groups cut out of a ſingle block, hitherto known, it being eighteen *palmi* in height, and fourteen in breadth. This *Toro Farneſe*, as it is called, was found among the ruins of *Caracalla*'s baths, in the time of *Paul* III. The ſmall pieces that had been broken off were replaced by *Giov. Battiſta Bianco*, a *Milaneſe*, without the leaſt addition of any thing new; and it is ſurpriſing, that a piece ſo large, and conſiſting of ſuch variety of figures, ſhould be preſerved ſo many ages with ſo little damage. Statues. Il Toro Farneſe.

In the ſame place ſtands alſo an equeſtrian ſtatue of *Auguſtus*, or *Severus*, ſomething leſs than the life, but cut out of a ſingle block. Here are alſo a buſto of *Antinous*, two very fine ſtatues without heads, and ſeveral heads of houſhold gods, philoſophers, &c. Other antiquities.

* The whole fable may be read in *Hyginus*, *cap.* 7. and *Apollodorus de orig. Deor. lib.* iii. and a plate of this groupe may be ſeen in *Montfaucon*'s *Antiquities*, *vol.* ii. Concerning this groupe, *Pliny*, *Hiſt. Nat. lib.* xxxvi. *cap.* 5. ſpeaks thus: *Pollio Aſinius, ut fuit acris vehementiæ, ſic quoque ſpectari monumenta ſua voluit, in iis ſunt Centauri---Zethus & Amphion ac Dirce & Taurus vinculumque ex eodem lapide, Rhodo advecta, opera Apollonii & Tauriſci.* 'Pollio *Aſinius*, a man of a warm and ambitious temper, was alſo extremely fond of having 'his curioſities taken notice of, among which are the centaur *Zethus*, and *Amphion*, toge-'ther with *Dirce*, the bull, and the cord, which were all cut out of one block by *Apollonius* 'and *Tauriſcus*, and brought to *Rome* from *Rhodes*.'

Within

Within the palace, on the ſtair-caſe, are two ſtatues, in a reclining poſture, of river-gods, and two ſea-monſters; and further on, *Arion* * on a dolphin's back. At the entrance of the hall ſtand the ſtatues of two captive *Dacian* kings, which were disfigured by the ſervants of the *French* embaſſador who once reſided here, by putting out their flambeaux againſt them.

The hall is adorned with the ſtatue of *Alexander* duke of *Parma*, who ſignalized himſelf in the *Flemiſh* wars; it is of marble, and was cut out of a fragment of one of the fine pillars which anciently belonged to the temple of *Peace*. Along the walls are placed ſeveral ſtatues of gladiators, and buſts of the ancient *Roman* emperors. Near the fine marble chimney-piece are two ſtatues repreſenting *Plenty* and *Charity*, by *G. della Porta*, which are highly eſteemed by connoiſſeurs. They are of white marble, and were at firſt deſigned for *Paul* the third's monument in St. *Peter*'s church; but they were afterwards removed, and others of a ſmaller ſize, as I obſerved before, ſubſtituted in their place.

Paintings in freſco. In the anti-chamber, the principal actions of the above-mentioned *Alexander Farneſe*, the interview betwixt *Charles* V. and *Francis* I. at *Nice*, and the conference betwixt *Luther* and cardinal *Cajetane* are painted *in freſco* by *Taddeo Zuccaro*.

Antique buſts. In the upper apartments are ſeen twelve antique buſts of the *Roman* emperors, as *Marcus Aurelius*, *Commodus*, *Trajan*, *Antoninus Pius*, *Macrinus*, *Adrian*, *Veſpaſian*, *Titus*, *Domitian*, *Julius Cæſar*, and *Nero* when a youth; but the moſt remarkable buſto among theſe, is that of *Caracalla*, for which alone fourteen thouſand *ſcudi*, or crowns, have been offered. Moſt of the antique heads that have been dug up are damaged in the noſe, which was the caſe alſo of this; but the piece that was wanting being luckily found, has been replaced ſo as not to leave the leaſt perceivable flaw in it. Here alſo are the following pieces, namely, a marble ſarcophagus with a *baſſo-relievo* of *Silenus* and *Bacchus*; another *baſſo-relievo* repreſenting a ſacrifice, and *Priapus* under the figure of a *Deus Terminus*; three ſtatues of *Venus*, one ſtanding, and the others in a ſitting attitude; *Meleager* of red *Egyptian* marble, and *Camillus* of bronze; the ſtatues of *Taſſo*'s *Clorinda* and *Tancred*; an *Iſis* of touch-ſtone; *Adonis* of red marble betwixt two beautiful hounds; *Hercules* when a child ſtrangling two ſerpents with his hands; and the reſolute *Cneius Martius* pulling the thorn out of his foot, in bronze. Here are alſo the buſts of *Seneca*, *Solon*, *Diogenes*, *Mithridates*, *Cicero*, *Saluſt*, *Lyſimachus*, *Lyſias*, *Poſſidonius*, *Carueades*, *Miltiades*, *Euripides*, *Ptolemy* king of *Egypt*, *Fauſtina*, the poet *Dante*, &c. in marble.

* The author ſays *Iphion*, I ſuppoſe, by miſtake.

The

The *Farneſian* gallery is celebrated among all perſons who have a taſte for the imitative arts: it exhibits the fables of *Perſeus* and *Andromeda*, of *Galatea*, the triumph of *Bacchus* and *Ariadne*, of *Diana* and *Endymion*, *Venus* and *Anchiſes*, *Aurora* and *Polophemus*, &c. admirably well painted *in freſco*. There are copper-plates of theſe pieces by *Pietro Aquila* and others; and the admirers of painting will be highly entertained with a book ſold by *Roſſi* at *Rome*, entitled *Galleria del Palazzo del Duca di Parma in Roma, colle Favole e ſcompartimenti di chiaro oſcuro e ornamenti d'Architettura e Statue, col ritratto e depoſito di Annibale Caracci, invenzione e diſegno di Carlo Maratti, diſegnata e intagliata in acqua forte da Pietro Aquila, colle Inſcrizzioni in verſi, di Gio. Pietro Bellori, libro in 25 fogli Imperiali per traverſo.* *Bellori* gives a fuller account of it, in his lives of eminent painters. In this gallery *Annibal Caracci* has immortalized himſelf; but his brother *Auguſtin* had a ſhare in ſome of the pieces; and *Galatea* and *Aurora*, to be ſeen here, are entirely his. Their uncle *Luigi Caracci* has alſo given a ſpecimen of his ſkill here, in the device of the *Farneſe* family over the door. A young woman embracing an unicorn was painted by *Domenichino*. *Malvaſia*, in his *Felſina Pittrice*, has given an account of the life of the three *Caracci*'s, in which he prefers *Luigi*, moſt of whoſe works are to be ſeen at *Bologna*, to the other two; but *Bellori*, in the Lives of the Painters, prefers *Annibal Caracci* to the reſt. It is certain, however, that, like other eminent perſons, their reputation after death is far greater than the proſperity they enjoyed when living. *Auguſtin* died of vexation; and *Annibal*'s intenſe application in painting this *Farneſian* gallery, for which, after eight years labour, he was very indifferently rewarded, threw him into ſuch an irregular courſe of life, that it carried him off about ſeven years after his brother's death. About ten years after he was followed by *Luigi*, who died of chagrin for an overſight he had been guilty of in painting the cupola of a church. It ſeems the painting viewed from the ſcaffolding was incomparable; but when that was taken away, and it came to be viewed from the pavement of the church below, the whole work was quite diſproportionable *.

Farneſian gallery.

Some account of the three Caracci's.

One of the moſt remarkable pieces of ſculpture in this gallery is a young veſtal, of ſixteen or ſeventeen years of age, with her veil. The innocence, ſoftneſs, and beauty of the face is ſuch, that many connoiſſeurs think it equal to the *Mattei Livia*, or *Fauſtina* the younger, and account it among the moſt valuable remains of antiquity. Here are likewiſe a marble ſtatue of *Mercury*, which very much reſembles *Antinous*, an *Apollo* of *Baſaltes*, reckoned the beſt ſtatue extant of

Pieces of ſculpture.

* See *Malvaſia Felſina Pittrice, part.* iii. *p.* 418. *Richardſon's Treatiſe on Painting and Sculpture.*

that deity; *Ganymede*, *Faunus*, *Hercules* ſpinning, with *Dejanira* looking on, all of marble; and a buſto of *Homer*, of *Parian* marble, though *Pliny*, in his natural hiſtory, (*lib.* xxxv. *c.* 2.) ſays, that there is not one genuine image of that poet exiſting. The grounds of this tradition are indeed unknown; however, 'tis ſuch a head as that great poet need not be aſhamed of.

Buſto of Homer.

Over the gallery is a cloſet with fine paintings by *Annibal*, or according to *Malvaſia*, by all the three *Caracci*'s, repreſenting *Hercules* deliberating, whether he ſhall take to the way of virtue or that of pleaſure; *Circe* offering the intoxicating cup to *Ulyſſes*; *Perſeus* and *Meduſa*, with other poetical fables. The adjoining apartment called the *Hermitage*, is painted *in freſco* by *Lanfranco*, and the *Friſe* by *Salviati* and *Zuccaro*. It was formerly likewiſe remarkable for ſeveral fine pictures by *Annibal Caracci* and *Titian*; a fine collection of *Intaglio's*, and ſome deſigns by *Raphael*, *Giulio Romano*, *Michael Angelo*, *Polydoro*, and *Caracci*; a muſeum of natural curioſities, with many other things of value, which now are either given away or removed to *Parma*; however, in one of theſe apartments is to be ſeen a noble ſtatue of *Caracalla*, with that of *Diana* of *Epheſus*, and *Atlas* bearing a celeſtial globe on his ſhoulders, all in marble.

Il piccolo Farneſe, or the duke of *Lungara*'s palace, belonging to the duke of *Parma*, is worth ſeeing, were it only for its fine paintings by *Raphael*, *Giulio Romano*, *Gaudentio Milaneſe*, and *Rafaellino del Colle*. They are all *in freſco*, and what little damages they had ſuſtained, have been repaired by *Carlo Maratti*, whoſe pencil was employed in the ſame manner in the *Caracci* gallery in the great *Farneſe* palace. The ſtory of *Pſyche* painted in twelve compartments, where the banquet of the gods and *Venus* in her car drawn by two doves are ſo much admired, is the joint-work of *Raphael* and *Giulio Romano*. The *Vulcan* on a chimney-piece in another room, is ſaid to be *Giulio Romano*'s, but is not worthy of ſuch a hand; and like a picture of *Sodoma*, in the ſame apartment, ſeems to be rather the work of ſome dauber, who was cotemporary with *Raphael*.

Il piccolo Farneſe.

On the cieling of another room is *Galatea* among the clouds by *Raphael*, her car is drawn by two oxen, one of which is white and the other yellow. In this celebrated piece the colours are much faded; beſides, ſome critics obſerve, that the figures are too ſmall for the diſtance. *Michael Angelo*, in order to convince *Raphael* of his error, is ſaid to have drawn, with charcoal, on a wall, a huge head of a *Faunus*, which ſtill remains, and is highly valued. *Raphael* took the hint, and could never be perſuaded to finiſh the work. Whoever is deſirous of a more particular account of theſe paintings, will be very agreeably entertained by peruſing the two following books of prints: One is entitled,

Raphael's Galatea.

Le

Le nozze di Pſiche e di Amore colle loro favole, dipinte da Raffaële da Urbino, nella Loggia del Signor Duca di Parma nel Giardino alla Lungara, intagliate in acqua forte di Nicolo Dorigny, libro in XII. fogli Imperiali, aggiuntavi l'immagine della famoſa Galatea del medeſimo Raffaële dipinta nella Loggia contigua dell' iſteſſo Palazzo.

The other,

Deſcrizione delle immagini dipinte da Raffaële d'Urbino nelle Camere del Palazzo Apoſtolico Vaticano; colla deſcrizione della Favola d'Amore e Pſiche depinta dal medeſimo nella loggia detta de' Ghigi, oggi del Sig. Duca di Parma in Roma alla Lungara, compoſta da Gio. Pietro Bellori coll' aggiunta d'alcuni ragionamenti in onore del medeſimo Raffaële, col ſuo Ritratto diſegnato da Carlo Maratti.

This palace was originally built by *Auguſtino Chighi*; but *Paul* III. who was of the *Farneſe* family, found means, but ſuch as were very infamous, to get it into his poſſeſſion. At preſent it has but little of its former magnificence, and is inhabited by lord *R*——, an *Engliſh* nobleman, who lives there with his *Pſyche*, who was lately a ſinger on the ſtage at *Naples*.

Gaetani palace.

The *Gaetani* palace affords few remarkable things, except its fine marble *Perron*, which is accounted to be the fineſt in *Rome*; it conſiſts of four flights, in all an hundred and twenty ſteps, every ſtep, being ten feet in length, two in breadth, and of a ſingle ſtone is ſaid to have coſt eighty *ſcudi*. In the court are, a coloſſal ſtatue of *Alexander the Great*, thoſe of the conſul *Marcellus* or *Flaminius*, *Adrian*, *Bacchus*, *Æſculapius*, &c. in marble. Within the palace are three ſtatues of *Fauni*, a *Iole* or *Dejanira*, with a lion's ſkin on, and a club in her hand, whilſt *Hercules* is repoſing himſelf; a beautiful *Mercury*, *Apollo*, *Silenus* and *Bacchus*. Here are alſo a conſiderable number of pictures by the beſt maſters, as *Titian*, *Leonardo da Vinci*, *Annibal Caracci*, *Guido*, &c. The walls of the apartments are painted with landſcapes, views, flowers, fruits, birds, battles, *&c.* This palace, with all its furniture, the duke *de Gaetano* loſt in one night's ill run at play, to prince *Ruſpoli*, the preſent owner of it.

Statues.

Giuſtiniani palace.

As prince *Giuſtiniani*'s palace is one of the moſt remarkable for exquiſite paintings, ſo it exceeds any in *Rome* for fine ſtatues. The ſecond ſtory conſiſts of a *Suite* of eleven ſpacious apartments, through all which is a noble *Viſta* ſuperior to any of that kind in *Rome*. In the court ſtand the following ſtatues in marble, namely, that of *Scipio Africanus*, *Ceres*, *Caius Sextus Epulo*, *Apollo*, *Martiana*, repreſented as the goddeſs of health,

and the buſto's of *Titus* and *Tiberius*. On the *Perron* or ſteps before the door, are the ſtatues of *Titus*, *Marcus Aurelius*, *Septimius Severus*, and *Gallienus*; and above, in the landing-place, are the buſto's of *Jupiter*, *Agrippina* the elder, *Antoninus Pius*, *Trebonianus Gallus*, *Maximianus*, and *Berenice*, with her fine treſſes, with a *baſſo-relievo* of *Amalthea* ſuckling *Jupiter*. This laſt piece is exceedingly admired, and the figures are very near as big as the life. In the hall are to be ſeen a groupe of two gladiators fighting, the ſtatues of the conſul *Marcellus*, *Faunus*, two of *Hercules*, and a buſto of the *Tiburtine Sybil*. The ſtatue of *Roma Triumphans*, which formerly ſtood here, is now, with ſome other ſtatues, removed into the *Giuſtiniani* garden. In the room adjoining are, a curious night piece by *Titian*, repreſenting our Saviour ſtanding before *Pilate*, a *Lord's-Supper* and the twelve apoſtles by *Albano*, and a *Medonna* by *Raphael*. With ſubmiſſion to the judges, notwithſtanding the univerſal applauſe this maſter-piece of *Titian* has met with, I am not pleaſed with the capital figure in it, *viz.* that of our Saviour; for the countenance does not ſeem to expreſs that ſerenity and conſcious innocence, and much leſs the divine ſanctity of the perſon it repreſents; and on the other hand, *Pilate* diſcovers too much ſeverity and vehemence, which is not conſiſtent with his character. This piece has by ſome been attributed to *Matthias Aſton* a *Fleming*; the maſſacre of the *Innocents* was painted by *Pouſſin*, and *Jeſus* on the mount of *Olives* by *Caravaggio*. The three *Amorini* or ſleeping cupids of black marble, is a very pretty piece, and accounted an antique. In the next apartment are the maſſacre of the *Innocents* by *Cornelli*, the judgment of *Solomon* by *Nicholas Pouſſin*, Chriſt's *transfiguration* on the mount by *Guercino*, and his crucifixion by *Caravaggio*; the buſto of *Julia Pia* in marble, and two tables of oriental alabaſter.

In the next room to this, are, the reſurrection of Chriſt by *Spadarino* St. *John* the evangeliſt by *Tintoretti*; *Mary Magdalen* anointing our Saviour's feet by *Calabreſe*; the widow's ſon of *Nain* by *Parmegiano*; the healing of the man who had been born blind, and the converſion of *Mary Magdalen*. In the next room are, the marriage of *Cana* by *Paolo Veroneſe*, *Mary Magdalen* by *Caravaggio*, and the *transfiguration* of Chriſt by *Cioeveta*; likewiſe a white marble buſto of *Druſus*, the emperor *Valerian* of *Serpentino*, *Scipio Africanus*, of a kind of *Egyptian* marble; and laſtly, *Alexander the Great* of *Pietra Paragone*, or touch-ſtone.

Pictures.

In this apartment is to be ſeen a *Venus* by *Titian*, in imitation of the *Venus de Medicis*, except that *Titian* has partly covered his with a kind of drapery of fine linen. Here are alſo the martyrdom of St. *Peter* by *Saltarelli* a *Genoeſe*, a dying *Seneca* by *Calabreſe*, or, according to others by *Lanfranchi*; St. *Matthew* by *Caracci*; St. *Mark* by *Caravaggio*; St. *Luke* by *Lanfranchi*; three St. *Johns* by *Albano*, *Domenichino*, and *Raphael*;

phael; pope *Julius* II. by the ſame hand; the annunciation by *Baglioni*; the nativity of Chriſt, or a copy of *Corregio*'s *La Notte*; the marriage of *Cana* by *Baglioni*; the money-changers and traders driven out of the temple, by *Paolo Veroneſe*; Chriſt crowned with thorns by *Bourguignone* the elder; the viſitation of the virgin *Mary* by *Mola* a *Switzer*; the annunciation, a piece highly eſteemed, by *Huvet* a *Frenchman*; a piece ſtill in greater eſtimation, repreſenting Chriſt healing the woman with the iſſue of blood by *Annibal Caracci*; a *Nativity* by *Pouſſin*; Chriſt ſcourged by the elder *Palma*; *Mary Magdalen* by *Caravaggio*; Chriſt appearing to *Peter* in the *Via Appia* by *Annibal Caracci*; the woman with the iſſue of blood cured, by touching our Saviour's garment by *Domenichino*; Chriſt feeding of five thouſand perſons, by the ſame hand; Chriſt entring *Jeruſalem* by *Albano*; Chriſt conferring with the *Scribes* and *Phariſees*, ſcourged, and carried out to be crucified, all three by *Caravaggio*; Chriſt with the two diſciples at *Emaus* by the ſame; the three wiſe men of the eaſt by *Gerardino* a *Florentine*; the virgin *Mary*'s flight into *Egypt* by *Valentin* a *Frenchman*; a *Madonna* by *Correggio*; a *deſcent from the croſs* by *Guercino*; and the woman taken in adultery by *Roſſi* a *Milaneſe*.

Portraits of Calvin *and* Luther.

I little expected to ſee the portraits of *Calvin* and *Luther* here, without ſome ignominious circumſtances. Here are two fine repreſentations of the deluge in alabaſter. One particular apartment in this palace is filled with above forty portraits of the virgin *Mary*, moſt of them by *Raphael*. All the jaumbs of the doors in the upper apartments are of *Verde antico*. Here are alſo ſeveral pieces of ſculpture, and two porphyry urns, a table of green marble, two pillars of *Verde antico*, with capitals of *Serpentino* marble, two others of yellow marble, and two of porphyry; an *Egyptian* idol, *Hygeia*, *Diana*, one of the Muſes, *Harpocrates*, *Apollo* with *Marſyas*'s ſkin, a *Gladiator*, *Diana* of *Epheſus*, *Marſyas*, *the mother of the Gods* or *Nature*, with many breaſts and heads of ſeveral animals on her body; two ſmall centaurs; a ſmall equeſtrian ſtatue of *Marcus Aurelius*, like the great one in the capitol; a *Venus Hermaphroditis*; two braſs ſtatues of *Hercules* and *Mercury*, about three feet high, and greatly admired by judges; the former an antique, the latter by *Franceſco Fiamingo*; the *Egyptian Anubis*, with a dog's head in his hand in bronze; and laſtly, an admirable piece of ſculpture by *Michael Angelo*, repreſenting a dead Chriſt carried by *Joſeph* of *Arimathea* or *Nicodemus*, in marble, and ſomething leſs than the natural ſize.

Forty portraits of the virgin Mary *by* Raphael.

Next to theſe come the buſto's of *Jupiter Pluvius*, *Jupiter Ammon*, and that of *Nero*, accounted the beſt in *Rome* of that emperor; likewiſe of the old prince *Giuſtiniano* by *Bernini*; the ſtatue of pope *Innocent* X. of *Terro Cotta*, by the ſame hand; and the heads of a horſe and an ox, both antiques and of white marble.

On

Gallery. On the cieling of the famous gallery belonging to this palace the life of the emperor *Juſtinian* is finely painted *in freſco*, by *Luigi Zuccaro*, or, according to others, by *Peruzzi*. The large marble ſtatue of *Minerva* in armour, in this gallery, is ſaid to have coſt ſixty thouſand *ſcudi* *; ſeven thouſand were paid for the head only, which was not found for ſome time after the other part had been dug up among the ruins of the temple of *Minerva* in the *Campus Martius*: however, in the judgment of ſome, it does not come up to the ſtatue of *Meleager* that ſtands by it. In the opinion of the connoiſſeurs, the fineſt piece in all the gallery is a he-goat, in white marble. The beautiful Veſtal is alſo very much admired, both for the face and drapery. The ſtatues of *Cleopatra*, *Capronia*, *Leda*, *Fauſtina* the younger, *Ceres*, *Harpocrates*, *Apollo*, a *Bacchanalian*, *Silenus*, *Venus* coming out of a bath, *Vitellius*, *Domitian*, the emperor *Juſtinian*, *Æſculapius*, and *Diana* with a dog; the buſto's of *Pindar*, *Homer*, *Socrates*, the *Sibylla Tiburtina*, *Janus Bifrons*, *Faunus*, *Julius Cæſar*, *Tiberius*, *Trajan*, *Veſpaſian*, *Titus*, *Vitellius*, *Claudius*, *Albinus*, *Maximine* (of ſerpentine,) and a *baſſo-relievo* of *Apollo*, *Minerva* and the Muſes, are all fine antiques. The modern pieces to be ſeen here, are, a copy of the *Cleopatra*, facing it, by *Bernini*, a ſtatue, by *Bernini*, of his own ſon, and a head of *Charles* V. by an unknown hand. The landſcapes in this gallery are by *Bruhl*, a *Dutchman*.

I have here confined myſelf to a ſmall part of the curioſities in this palace, as a particular deſcription of it would have filled a volume, both on account of the great number of original paintings which are no leſs than ſeven hundred, and the antique monuments which are nineteen hundred; five hundred of which are ſtatues, as may be particularly ſeen in that pompous work, called *Galleria Giuſtiniana*, publiſhed at *Rome* in two volumes folio, in 1631.

On the ſpot where this palace ſtands were anciently the baths of *Nero* and *Severus*; ſo that at laying the new foundation, *granate*, *baſaltes*, and other kinds of fine marble, with a great number of ſtatues, buſto's, and *baſſo-relievo's*, were found there, which are noble ornaments to the palace.

Palace of cardinal Gualtieri. The palace of cardinal *Gualtieri*, formerly belonging to the *Manfroni* family, abounds with curioſities, the greateſt part of which were purchaſed from the prior *Antonio Renſi*. The library, which conſiſts of above thirty-five thouſand volumes, was moſtly collected by cardinal *Gualtieri*, whilſt he was nuncio in *France*. Among the paintings to be ſeen here, are, the ſcourging of Chriſt, by *Carravaggio*, *David*, by *Pietro de Cortona*, the virgin *Mary* and our Saviour, by *Albert Durer*, the rape of *Europa*,

* Fifteen thouſand pounds Sterling.

by

by *Gaido Rheni*; and ſeveral other valuable pieces by *Brughel*, *Pietro Perugino*, *Baſſerano*, &c. Here is alſo a very grand collection of fine porcelaine images of *China* and *Japan*; earthen vaſes, ſaid to be painted by *Raphael* and his diſciples; likewiſe fine wax-work; *Roman*, *Greek*, *Etrurian*, and *Egyptian* antiquities; ancient and modern medals; *cameo's* (among which is a very large one of *Alexander the Great*;) *intaglio's*, ſhells, inſects, and other natural curioſities; mathematical inſtruments of all kinds, *&c.* A plate of the beautiful marble ſtatue of *Veſta*, mentioned above, may be ſeen in *Montfaucon Suppl. tom.* i. *p.* 65.

An admirer of ſculpture will not omit ſeeing the fine buſto's and *baſſo-relievo's* in the *Palazzo Lancellotti*, in the *Strada Coronari*. A ſtatue of the *Epheſian Diana* is particularly diſtinguiſhed here; and among the pictures, *Annibal Caracci*'s piece of *Silenus* drawn by two *Fauni* is an admirable piece. Palazzo Lancelotti.

The hall of the palace of St. *Mark*, at preſent inhabited by the *Venetian* embaſſador, is accounted the largeſt in *Rome*. The ancient paintings *in freſco* with which it is adorned, are highly valued; the figure of *Plenty* with a cornucopia is finely painted. Here is alſo a celebrated picture, by *Carlo Maratti*, of the adoration of the Eaſtern Magi. Palazzo S. Marco.

In the court, gallery, and on the *perron* of the palace of duke *Mattei* are a conſiderable number of fine antique ſtatues, *baſſo-relievo's*, and buſto's, many of which were dug up near the *Villa Mattei*. Among the former, *Jupiter* and *Flora* are moſt admired; and a ſacrifice before the *Pantheon*, *Romulus* and *Remus*, *Accia*, &c. are the moſt remarkable among the latter. Here are alſo ſome ancient marble chairs; but quite different from the *Sedes Stercoraria* in the *Lateran*. The rooms are painted *in freſco* by *Domenichino*, *Albani*, and *Lanfranchi*. The principal pictures to be ſeen here, are, *Rachel*, by *Domenichino*, Chriſt on the mount of *Olives*, by *Carravaggio*; a Nativity, by *Baſſano*, and St. *Peter*, by *Guido Rheni*. Before the palace is a fountain, adorned with four excellent bronze ſtatues, caſt in 1585, by *Taddeo Landini*, a *Florentine*. *Palace of duke* Mattei.

The *Palazzo Maſſimi* contains a great number of ſtatues and *baſſo-relievo's*; particularly a very large antique ſtatue of *Pyrrhus* king of *Epirus*, which is the only one at *Rome*. Palazzo Meſſimi.

Another palace belonging to the ſame family joins to the former, though it has the name of *Palazzo delle Colonne*. The moſt remarkable pieces of ſculpture here, are, the ſtatues of *Æſculapius*, *Apollo*, a gladiator, and a bronze *Bacchus*; the buſto's of *Claudius*, *Commodus*, *Gordianus*, *Pius*, and *Macrinus*; and a fine lion in *baſſo-relievo*. This palace does not want for other kinds of antiquities, nor good paintings. Palazzo della Colonne.

The palace of the marquis *Palavicini*, for modern and large pieces of paintings, has few equals. Beſides ſeveral beautiful landſcapes, by Palazzo Palavicini.

Pouſſin, *Claude Lorrain*, and *Salvator Roſſa*, here are alſo a great number of pictures by *Carlo Maratti*; *Apollo* crowning *Virtue*, by *Andrea Sacchi*; the three Graces, by *Titian*; the ſtory of *Scipio* and the beautiful *Spaniſh* captive, by *Bachiche*; *Alexander the Great*, with *Darius*'s family by *Piola*, a *Genoeſe*; but a piece that can never be too much admired, is, *a deſcent from the croſs*, being, in all reſpects, the maſterpiece of *Guido*. The furniture of this palace is entirely ſuitable to its grandeur; and that of the aſſembly-room is of rich brocade with a gold fringe.

Palace of Pamfili. In the gallery of a palace in the *Piazza Navona*, belonging to prince *Pamfilio*, the moſt remarkable actions of *Æneas* are painted *in freſco*, by *Pietro di Cortona*. A particular and well-executed repreſentation of the whole is publiſhed in a work entitled *La Galleria dipinta in Roma nel Palazzo del Signor Prencipe Panfilio, con ripartimenti di chiaro oſcuro e favole di Enea, diſegnate e intagliate in acqua forte da Carlo Ceſio, opera di* 16 *fogli Imperiali per traverſo*. Both this, and the other palace of *Pamfili* in the *Corſo*, are ornamented with fine pictures; particularly the latter, in which are ſeveral landſcapes, by *Pouſſin*; a *Madonna*, by *Guido*, in which a mixture of beauty and devotion is admirably expreſſed; a *Venus*, by *Titian*; the Maſſacre of the Innocents, *Suſanna*, and *Galatea*, by *Lanfranchi*, and a room full of portraits; among the reſt, *Donna Olympia* at full length. Here are alſo ſeven large beautiful tables of touch-ſtone, three of *Sicilian* jaſper, three of black and white antique marble, a very large one inlaid with *Lapis Lazzuli*, agate, *&c.* an oval piece of *Cornelian*, two ſpans long, and one and a half broad; two oval pieces of *Amethyſt*, each a ſpan in breadth; beſides a great quantity of ſuperb furniture; ſo that the red damaſk hangings, preſented to the prince by the republic of *Venice*, ſeem but mean, when compared to the reſt. The *Oſtenſorium*, ſaid to have coſt ſixty thouſand *ſcudi*, is ſhewn but once a year, when it is expoſed to public view in St. *Agne*'s church in the *Piazza Navon*.

Piazza Navona. The *Piazza Navona* is one of the moſt magnificent areas in *Rome*, and was the ancient *Circus Agonalis*. The breadth of it is near eighty common paces, and the length above three hundred and eighty; or, according to a geometrical meaſurement, it is two hundred and forty-three architectonic *palmi* broad, and eleven hundred and thirty-four in length. The three ſtately fountains in this area keep the air continually freſh and cool; and as the whole piazza can be laid two or three feet under water, perſons of quality and fortune, during the two hotteſt months, and eſpecially in the evenings of the four *Sundays* in *Auguſt*, reſort hither in their coaches for coolneſs. Before and after this inundation the piazza or area is very carefully ſwept and cleaned; and as it is well paved, it ſoon

ſoon dries again, without cauſing any offenſive ſmell, or noxious exhalations. The noble ſtatue of *Neptune*, which adorns one of the fountains, is by *Bernini*; and the Triton and dolphin are the work of *Michael Angelo*; but the great fountain in the center is a ſingular inſtance of *Bernini*'s ſkill. The whole work reſembles an irregular rock, and on the chief angles of this rock are coloſſal ſtatues of the principal rivers of the four parts of the world and ſeveral large fiſhes; a ſea-horſe, and a lion ſeem to ſpring out of a cavern in the middle of it. The *Danube*, by *Claude*, a *Frenchman*, has an oar in his hand; the *Ganges*, by *Baretti*, is repreſented like a moor; the ſtatue of the *Nile*, by *Fancelli*, has its head covered, as an emblem of its ſpring being unknown *; the fourth, which is the *Rio de la Plata*, or Plate River, in *America*, was made by *Antonio Raggi*. All theſe ſeveral pieces are of white marble. On the ſummit of the rock, which is twenty-ſeven feet high, is a pedeſtal of about ſeventeen feet, on which ſtands an obeliſk, which is ſixty feet high, terminated with a croſs on the top; ſo that the whole height taken together is near a hundred and ten feet. The obeliſk, which is of *Egyptian* marble, and full of hieroglyphics, was found in *Caracalla*'s *Circus*. It was erected here in 1651, by *Innocent* X. with inſcriptions on all the four ſides; one of which is as follows:

* Poſſibly this ingenious fancy took its riſe from what *Lucan* ſays:

Arcanum natura caput non protulit ulli,
Nec licuit populis parvum te, Nile, videre.

'Great Nature veils her head from human eyes
'And, *Nile*, thy ſource our buſy ſearch defies.

The ſource of the *Nile*, it is true, was unknown to the ancients; but, in our days, it is ſufficiently known from credible accounts; ſo that the veil might now be taken away. In the time of *Innocent* X. however, when *Bernini* deſigned this fountain, it was otherwiſe; and what *Ovid* ſays of the *Nile* was true at that time:

——— *nec contigit ulli*
Hoc vidiſſe caput.

'His latent head no mortal eye has ſeen.'

Obeliſcum,
Ab Imp. Ant. Caracalla Romam advectum,
Cum inter Circi Caſtrenſis rudera
Confractus diu jacuiſſet,
Innocentius Decimus Pont. Opt. Max.
Ad fontis forique ornatum
Tranſtulit, inſtauravit, erexit
Anno Sal. MDCLI. Pontiff. VII.

'This obeliſk, brought to *Rome* by the emperor *Caracalla*, and long 'buried in fragments among the ruins of the *Circus Caſtrenſis*, was, by '*Innocent* X. the greateſt and beſt of Popes, removed hither, repaired, 'and erected in this place, as an ornament to the fountain and the 'area, in the year of Chriſt 1651, and the ſeventh of his pontificate.'

This piazza or area, were all its buildings like St. *Agnes*'s church or the *Pamfili* palace, would be one of the nobleſt in the world; but the diſparity in the buildings is very great, there being ſeveral of them very mean. Beſides, the lumber, old cloaths, iron-work, the *Jewiſh* pedlars, and the herb-ſtalls, are a great nuſance, and extremely debaſe its appearance.

Porta del Popolo.

Thoſe travellers who come to *Rome* from the northern parts of *Italy*, enter the city by the *Porta Flaminia*, or as it is now called, *Porta del Popolo*. This gate is built of *Tivertine* ſtone, from a deſign of *Michael Angelo*, and is adorned with four marble pillars, and the ſtatues of St. *Peter* and *Paul*, cut in marble by *Mochi*. On the architrave is this inſcription:

Pius IV. Pont. Max.
Portam in hanc amplitudinem extulit,
Viam Flaminiam ſtravit An. III.

'This gate was thus enlarged, and the *Flaminian* road repaired, by '*Pius* IV. in the third year of his pontificate.'

The inner *façade* was repaired by *Bernini*; juſt before the public entry of *Chriſtina* queen of *Sweden* into *Rome*, which occaſioned the following inſcription:

Felici

Felici fauſtoque ingreſſui
Chriſtinæ Suecorum Reginæ. A. Dom. MDCLV.

'For the proſperous and happy entry of *Chriſtina* queen of *Sweden*, '1655.'

Upon entering the city through this gate, the mind muſt be filled with lofty ideas of the city of *Rome*; for the view which at once ſtrikes the eye of the ſpectator is indeed ſurpriſingly grand and magnificent. The large noble area, an aſtoniſhing obeliſk, a ſuperb fountain, two beautiful churches exactly reſembling each other, three fine ſtreets running in a direct line, as if they were drawn from the center of the obeliſk; all theſe muſt have an uncommon effect on the mind of a ſtranger at the firſt view. The ſtreet on the left-hand is called *Strada del Babuino*, the middle is called *Il Corſo*, and that on the right *Ripetta*. The only fault in theſe ſtreets is want of regularity in the buildings, the houſes not being of equal elegancy. The *Corſo*, which is all level, and in a direct line, has not, perhaps, its equal for length *. From the gate (without which alſo the road, for ſome hundred paces, runs in a direct line, and is well paved and walled on each ſide) to the obeliſk, is a hundred and forty-ſix paces; and near the fountain, which is about twenty-four paces in diameter, is the ſtarting-place for the carnival horſe-races. It is about a hundred paces from the fountain to the two ſimilar churches; and from thence to the *Bolognetti* palace, about two thouſand four hundred and fifty paces; ſo that from the *Porta del Popolo* there is a view of two thouſand ſeven hundred and twenty common paces in a direct line. Others compute the breadth of the *Piazza del Popolo* † to be an hundred paces, its length a hundred and three, and the whole length of the *Corſo* an *Italian* mile and a hundred and ten geometrical paces, each pace being equal to five feet. The outſide of the two churches above-mentioned is adorned with very fine pillars and ſtatues; and within, the architecture is admirable and exactly uniform. *S. Maria del Monte Santo*, one of theſe churches, was finiſhed in the year 1675, and *S. Maria de' Miracoli*, the other, in the year 1679: both were built by cardinal *Guaſtaldi*, who has a very fine monument in the latter. The braſs buſto's of the cardinal and his brother are by *Lucenti*, and the beautiful white marble ſtatues of the Virtues are the work of

Piazza del Popolo.

Il Corſo.

* As to elegant buildings, not to mention the *Strada Nova* in *Genoa*, it is excceeded by *Rüe Neuve* and *Rüe du Po* at *Turin*.

† That is, near the two churches, where it is broadeſt, and as it were the baſis of the triangle, which terminates in a point near the gate.

Antonio Raggi. Theſe churches were built under the direction of *Bernini* and *Carlo Fontana*, and were deſigned by the former. The cardinal by whom they were founded, had, for a conſiderable time, been treaſurer to the apoſtolic chamber, which occaſioned a ſarcaſm to be thrown upon him, namely, 'That theſe churches were built by way of 'expiation for the immenſe wealth he had ſo unjuſtly amaſſed; and 'that it were to be wiſhed all who had the fingering of public money 'felt ſuch remorſes of conſcience, for then new churches would riſe 'apace in every great city.' The obeliſk in the *Piazza del Popolo* ſtood formerly in the *Circus Maximus*, and was brought to *Rome* from *Heliopalis* in *Egypt*, by order of *Auguſtus*, as is mentioned in the inſcription on the pedeſtal; but as this obeliſk was not found on the pedeſtal, both being dug up at ſome diſtance from each other, this might eaſily have been another obeliſk, ſet up in the *Circus Maximus* by *Conſtantine the Great*; eſpecially as that of *Auguſtus* is ſaid to have been a hundred and twenty-five feet high: whereas the height of this obeliſk, excluſive of the pedeſtal, according to *Mercati*'s treatiſe *de Obeliſcis*, is but eighty-eight feet, or a hundred and ſeven *palmi*. In the year 1589, this ſuperb obeliſk was, by order of *Sixtus* V. (to whom this city owes many public works of ornament, and utility) removed from the place where it had long been buried in obſcurity, and erected here. This arduous work was happily conducted by his favourite architect *Domenico Fontana*. Two ſides of the pedeſtal are taken up by the following ancient inſcription:

Obeliſk in the Piazza del Popolo.

Imp. Cæſar Divi F.
Auguſtus
Pontifex Maximus
Imp. XII. Coſ. XI. Trib. Pot. XIV.
Ægypto in poteſtatem
Populi Romani redactâ,
Soli donum dedit.

'The emperor *Auguſtus Cæſar*, high-prieſt, *&c.* having conquered 'Egypt, and united it to the *Roman* ſtate, conſecrated this obeliſk to the 'Sun.'

On the third ſide has been added the following inſcription:

Sixtus

Sixtus V. Pont. Max.
Obeliſcum hunc
a Cæſare Aug. Soli
In Circo Maximo ritu
Dicatum impio,
Miſerandâ ruinâ
Fractum obrutumque
Erui, transferri,
Formæ ſuæ reddi,
Crucique invictiſſ.
dedicari juſſit.
A. MDLXXXIX. Pont. IV.

'This obeliſk, firſt with impious rites, dedicated to the ſun in the 'Circus Maximus, by the emperor *Auguſtus*, and afterwards broken and 'buried in ruins, was dug up, removed hither, repaired, and dedicated 'to the invincible croſs, by order of his holineſs pope *Sixtus* V. in the 'year of Chriſt 1589. and the fourth of his pontificate.'

This obeliſk is full of hieroglyphics; and in the croſs on the top is ſet a ſmall piece of Chriſt's croſs, as is pretended.

La Piazza di Spagna is generally pretty much frequented, both on account of the coffee-houſes, and the great number of foreigners who uſually lodge in that part of the city. The fountain in this piazza reſembles a ſhip, and was ſet up by pope *Urban* VIII. in memory of the taking of *Rochelle*, by the papiſts, from the *French* huguenots; that city being the chief place of arms, &c. in the poſſeſſion of that unhappy people. La Piazza. di Spagna.

In the *Picchini* palace are four marble ſtatues, very well worth ſeeing. The firſt, though without either head or feet, is exceedingly admired for the drapery: The ſecond, is a large wolf; the third, a *Venus*, in the attitude of the *Venus* of *Medicis*, but ſomething larger than that celebrated ſtatue, neither is it of equal beauty. The fourth and moſt exquiſite piece of them all is a naked *Meleager* of *Parian* marble; but this, like moſt of the *Grecian* antique ſtatues, has contracted a yellowneſs by length of time, which, however, is not diſagreeable to the eye. It rings almoſt like braſs, or other metal. On the left ſide of this ſtatue is a boar's head, which, from the meanneſs of the performance, appears to be done by another hand; and on the right ſide ſtands a hound, with his right ear broken off: the ſtatue itſelf wants the left hand, and is reckoned a maſter-piece, and valued at no leſs than forty thouſand *ſcudi*. Some look Picchini palace.

look upon it to be deſigned for *Adonis:* an exact print of it is to be ſeen in *Montfaucon*'s antiquities.

Dying gladiator. The palace of the princeſs of *Piombino* has little to attract the curioſity of a ſtranger, except one ſtatue of a gladiator mortally wounded; which is, indeed, an excellent one.

Inſcription on a bridge in the Via Salaria. I have already deſcribed the bridge called *Ponte S. Angelo*; ſo that I ſhall only add an inſcription in honour of *Narſes*, on a bridge over the river *Anio* in the *Via Salaria*, about three *Italian* miles from *Rome*.

Imperante D. N. Piiſſimo ac triumphali ſemper Juſtiniano P. P. Aug. Ann. XXXVIII.

Narſes, Vir glorioſiſſimus & Præpoſitus Sacri Palatii Ex Conſ. atque Patritius, poſt Victoriam Gothicam, ipſis & eorum Regibus celeritate mirabili conflictu publico ſuperatis atque proſtratis, libertate Urbis Romæ ac totius Italiæ reſtitutâ, Pontem Viæ Salariæ uſque ad aquam à nefandiſſimo Totila Tyranno deſtructum, purgato fluminis alveo in meliorem ſtatum, quam quondam fuerat, renovavit.

'In the 38th year of the reign of our moſt gracious and ever victo-
'rious ſovereign *Juſtinian*, *Narſes*, governor of the moſt ſacred palace,
'a nobleman of conſular dignity, and of the moſt eminent virtues, af-
'ter his ſignal and ſudden defeat of the *Goths*, headed by their king
'(whereby *Rome* and all *Italy* were reſcued from ſlavery,) cleared the
'channel of the river, and rebuilt, with improvements, this bridge of
'the *Via Salaria*, which had been totally demoliſhed to the water's
'edge, by the ſavage tyrant *Totila*.'

Here is another inſcription in *Latin* verſe to the ſame purpoſe.

Palazzo del Pozzo. The houſe of *Signior del Pozzo* exhibits a treaſure of *Nicholas Pouſſin*'s paintings; among which are the following pieces, *viz.* the baptiſm of Chriſt; the ſacraments of confirmation, marriage, and extreme unction; *Rebecca* at the watering-place; the burial of *Phocion*; *Bacchus* and *Ariadne*; ſome landſcapes, and Chriſt giving the keys of the kingdom of heaven to St. *Peter*.

Palazzo di Roſpiglioſi. In the palace of the duke *di Zagarola*, of the family of *Roſpiglioſi*, which was formerly called *Palazzo de Mazzarini*, are to be ſeen ſeveral pieces *in freſco* by *Bernardo Caſtelli*, *Pietro Gobbio*, and *d'Angeli*; *Diana*'s bath by *Albano*, and other pictures. The moſt remarkable apartment belonging to this palace, at preſent, is the ſummer-houſe, which has a view of the *Piazza del Monte cavallo*, where, in the ſummer evenings, the princeſs keeps her aſſemblies. Here are two admirable pillars of red marble with white veins like thoſe ſo much admired at St. *Januarius*'s church

church at *Naples*; the marble ſtatues of *Minerva*, *Faunus*, *Hercules*, *Pallas* with her ſymbol the owl; a buſto of *Nero* with a beard, and a beautiful *baſſo-relievo* by *Michael Angelo*; two fine flower-pots painted on glaſs, &c. The paintings are, *Sampſon* exerting his laſt effort on the pillars, and thereby deſtroying great numbers of the *Philiſtines*, by *Pouſſin* or *Domenichino*, king *David*'s triumph by the latter, *Andromeda* by *Guido Rheni*, *Adam* and *Eve* amidſt an infinite variety of beaſts and birds, by *Piola*, *Armida* finding *Rinaldo* aſleep by *Albano* or *Baglioni*, and *Armida* in a car in another piece *in freſco* by *Paſſignano*. But one of the fineſt pieces in *Rome*, and which may be looked upon as *Guido Rheni*'s maſterpiece, is *Aurora* in a car, drawn by four horſes, and guided by the hours. *Giov. Battiſta Paſquini*, *Frey*, and *Audenaart*, have publiſhed copper-plates of this admirable piece. The cavalcade on the *Friſe* was painted by *Antonio Tempeſta*, and the landſcapes by *Paul Bril*. Aurora by Guido.

The *Sachetti* palace in the *Strada Giulia* is well furniſhed with pictures; among which, are two admirable pieces by *Pietro di Cartona*: one repreſents the rape of the *Sabines*, and the other the battle of *Arbela*. Here are alſo a *Venus*, in a reclining poſture, by *Titian*, a head by *Albert Durer*; and ſome *baſſo-relievo's* and antique ſtatues. Sachetti palace.

The *façade* of the *Palazzo di Salviati* is a noble piece of architecture. In this palace are alſo ſome good paintings by *Caracci*, a *Ganymede* by *Titian*, *Diana* by *Corregio*, the rape of *Europa* by *Albano*, and a conſiderable number of ſtatues and *baſſo-relievo's*. Palazzo di Salviati.

The palace of prince *Savelli*, at preſent, belongs to the *Orſini* family; but of all the fine paintings for which it was once ſo famous, none are now remaining. In the court are to be ſeen two beautiful marble *Sarcophagi*, adorned with *baſſo-relievo's*. Over the entrance is another *baſſo-relievo* of a gladiator encountering a lion and other wild beaſts; the expreſſion very animated, but far ſurpaſſed by that admirable piece of ſculpture over the door of the hall within the palace, which repreſents *Marcus Aurelius* receiving the homage of the *Roman* people. It is in the ſame anti-chamber where ſtands the celebrated marble ſtatue of *C. Pompilius*. Palazzo Savelli.

In the *Palazzo di Spada* is the famous marble ſtatue of *Pompey the Great*, which is the only one in *Rome* of that hero. Its height is near twelve feet; in one hand is a globe, and the other is expanded, as if he was haranguing the people. It was found in the time of *Julius* III. not far from the place where anciently ſtood the *Curia Pompeii*. The moſt remarkable paintings here are, the death of *Adonis* by *Guercino*, the rape of *Helen* by *Guido*, and cardinal *Bernardino Spada*, at full length, by the ſame; the death of *Lucretia* by *Daniel Tedeſcho*, the interview between the virgin *Mary* and her couſin *Elizabeth* by *del Sarto*, with ſeveral other pieces Palazzo di Spada.

pieces by *Calabreſe*, *Piacentino*, *Volterra*, *Taddeo Zuccharo*, and *Fabrizio Chiari*. The beſt ſtatues in this place are thoſe of *Flora* and *Seneca*.

Palazzo di Tuſcana, or di Madama.

The duke of *Tuſcany*'s palace, near the church of *S. Luigi de' Franceſi*, called *Palazzo di Madama*, was built by *Catherine de Medicis* before ſhe came to be queen of *France*; but is remarkable only for its largeneſs. I ſhall ſpeak of the *Villa de Medicis* in another place.

Veroſpi *palace.*

The *Veroſpi* palace contains abundance of fine pictures and ſtatues. Among the latter, in the court, are, *Antoninus Pius*, *M. Aurelius*, *Apollo*, *Hercules* killing the *Hydra*, *Jupiter*, *Diana*, and *Adrian*; on the *Perron* or ſteps before the door, are, *Bacchus*, *Venus*, &c. and in the apartments, *Nœmia* in a ſitting poſture and weeping over an urn, with a flame iſſuing out of it; *Minerva*, of alabaſter, *Ganymede*, and *Commodus* in the habit of a gladiator; *Olympias*, mother of *Alexander the Great*, aſleep, with a ſerpent twining round her right arm; *Hercules*, *Venus*, a ſmall ſtatue of *Minerva*, the body of which is of touch-ſtone, but the head, hands, and feet of marble; a lion of brown *Egyptian* marble; ſome *Egyptian* idols of very curious ſort of marble; a beautiful head of *Antinous*, of green *Egyptian* marble; *Julius Cæſar*, of porphyry, the ſame of green, and *Scipio Africanus* of black *Egytian* marble; a buſto of *Julia* of flowered oriental alabaſter; *Alexander the Great* of black *Egyptian* marble, with an oval ground of *Sicilian* jaſper; *Otho*, of porphyry; marble buſto's of *Auguſtus*, *Tiberius*, *Trebonianus Gallus*, *Gordianus*, *Cybele*, *Livia Druſilla*, *Antonia*, *Domitia*, *Cornelia Salonina*, *Livia*, *Poltina*, *Venus*, *Adonis*, *Gallienus*, *Philippus*, *Veſpaſian*, *Adrian*, *Antinous*, *Heliogabalus*; a *baſſo-relievo* of a ſacrifice; another of *Bacchus* on a throne; ſome *Serpentine* vaſes, ſome oriental alabaſter urns, and a fine cabinet of *Lapis Lazuli*. Among other fine paintings here are, *S. Carlo* giving alms by *Calabreſe*, *Orpheus* and *Euridice* by *Antonia della Cornia*, and *Suſannah* by *Romanelli*; an angel delivering *Peter* out of priſon by *Calabreſe*; *David* killing *Goliah* by *Borgianni*; ſeveral views by *Viviani*; Chriſt driving the buyers and ſellers out of the temple by *Manfredi*; landſcapes by *Pouſſin* and *Paul Bril*; the prodigal ſon by *Calabreſe*; and other admirable pieces. On the cieling of the gallery is a fine piece *in freſco* by *Albani*, repreſenting the ſun in the middle of the *Zodiac*, with the various effects of its influence on the earth. This palace is particularly remarkable for the *Galleria Armonica*, in which are four harpſichords on four ſeparate tables; and, to all appearance, without any communication with one another. The largeſt of the four has ſeveral ſtops; and when the maſter is going to play upon it, he makes the other three and an organ, accompany it; or only two or one of them, juſt as the audience pleaſes.

Another Veroſpi *palace, near St.* Mark's *church.*

Beſides this *Palazzo Veroſpi*, there is another of the ſame name, near the *Ghigi* palace, in the *Corſo*, not far from St. *Mark*'s church. This

palace well deſerves a traveller's notice, as it contains two hundred and fifty marble ſtatues; the moſt admired among theſe are, *Julia Paula*, *Minerva*, one of the Muſes, *Pertinax*, *Apollo*, *Jupiter*, *Ceres*, *Diogenes*, *Antoninus* a very large ſtatue, *Silenus*, a gladiator, and *Ganymede*; ſeveral *Egyptian* idols, a *Deus Terminus* of black marble, *Diana* of white, and other ſtatues of oriental alabaſter. The buſto's are not leſs numerous, and among theſe, the moſt remarkable are thoſe of *Matidia*, *Marciana*, *Livia*, *Plotina*, *Antonia*, *Scipio Africanus* of touchſtone; a porphyry buſt of *Titus*, of *Auguſtus* of *Egyptian* marble, and four others of oriental alabaſter. Here is alſo a curious collection of urns of porphyry and other precious ſtones, with fine *baſſo-relievo's*, four tables of oriental jaſper, ſix large pillars of *verde antico*, two ſmaller of porphyry, and an admirable porphyry *ſarcophagus*. Admirers of painting will alſo be here entertained with the works of *Caracci*, *Titian*, *Guercino*, *Guido Rheni*, *Paolo Veroneſe*, &c.

The *Zeccha*, or Mint, lies behind St. *Peter*'s, with this inſcription: Zeccha, *or Mint.*

Alexander VII. Pont. Max.
Monetariam officinam,
in quâ novo artificio
Præcipitis aquæ impulſu verſatis rotis,
Magno temporis operæque compendio,
Nummi affabrè celeriterque ſignentur,
Publicæ utilitati conſtruxit
Ann. Sal. MDCLXV.

'This mint, where, by a water-mill of a new invention money is 'coined with more facility, diſpatch, and elegance than before, was built 'for the public utility by his holineſs *Alexander* VII. in the year 1665.'

There is no better money, both for weight and ſtandard, than the Papal coins; but I was particularly pleaſed with the moral hints in the legends of the *Paoli* and *Half-Paoli*. As for example:

Qui dat pauperi non indigebit. 'He that giveth to the poor ſhall 'never want.'
In ſudore vultus tui. 'In the ſweat of thy brows.'
Non Cor apponite. 'Set not thy heart upon it.'
Non concupiſces argentum. 'Covet not money.'
Delicta operit charitas. 'Charity covers a multitude of ſins.'
Da ne noceat. 'Give, leſt it ſhould prove hurtful to thee.'
Si affluant nolite cor apponere. 'If they abound, ſet not thy heart upon them.'

Conſervatæ pereunt. 'They periſh with keeping.'
Da & accipe. 'Give, that thou mayſt receive.'
Inopiæ ſit ſupplementum. 'Let it be a relief to indigence.'
Egeno Spes. 'The hope of the neceſſitous.'
Elevat Pauperem. 'It exalts the low.'
Date & dabitur. 'Give, and it ſhall be given unto you.'
Prudentia pretioſior eſt argento. 'Prudence is more valuable than ſilver.'
Solatium miſeris. 'The ſolace of the afflicted.'
Nocet minùs. Satìs ad nocendum. 'It hurts leſs. Sufficient to do hurt.'

On ſome of the pieces coined during a conclave is ſtruck a dove, as an emblem of the Holy Ghoſt, with this legend:

Infunde lumen ſenſibus. 'Inlighten our underſtandings.'

On others:

Da recta ſapere. 'Give us a right judgment.'

And the like pious mottoes.

At preſent, a *Spaniſh Piſtole*, or an old *French Louis-d'or*, is equal to four-and-thirty *Paoli*.

A *Specie-ducate*, = eighteen *Paoli*.

A *Zechino* of *Florence* or *Venice*, = nineteen *Paoli*.

The *Scudo Romano*, or *Roman* Crown *, which is equal to ten *Paoli*, is only an imaginary money, as the pound Sterling in *England*.

The *Scudo in ſpecie* was formerly equal to ten *Paoli*; but is now raiſed to ten and a half, and commonly, though improperly, called a *Piaſter*.

A *Feſtoon* is equal to three *Paoli*.

A *Paolo* is divided into ten *Bajocchi*, and a *Bajocco* into five *Quattrini*.

The *Paoli*, or *Julii*, are ſo called from the Popes of thoſe names who firſt introduced ſuch pieces, or cauſed great quantities of them to be coined.

Here is no ſuch thing as raiſing and lowering the value of moneys; for the old pieces are current on the ſame footing as the new. The coinage is under the direction of a particular commiſſion of five cardinals and ſome prelates of the *apoſtolic chamber*; but this, in the preſent ſtate of affairs, is an office of no great fatigue.

Hamerani, *medaliſts.* It is now near a century ſince the *Hamerani* have been in the higheſt reputation for cutting dies for medals, &c. They have alſo invented a varniſh, which not only gives a fine gloſs to copper coins, but alſo

* A *Roman* crown is equal to five ſhillings Sterling.

preſerves them. This ſecret is alſo known to *Hedlinger* in *Sweden*, *Geyſſel* at *Nuremberg*, and St. *Urbain* at *Nancy*. St. *Urbain* ſo far let me into it, as to aſſure me it is a powder ſtrewed on the metal, which is afterwards, by fuſion, ſtrongly incorporated with the medal; the beſt varniſh is of a deep brown colour. Another compoſition is uſed in *France* and *England*; but neither the one nor the other is proof againſt damp, which is known to prejudice copper; ſo that all medals made of that metal muſt be kept in a dry place to retain their luſtre. They are cleaned by bruſhing them with tartar boiled in water. Silver medals are poliſhed with burnt ſheep's bones, or *Engliſh* whiting. Linſeed oil rubbed hot on leaden medals is a good preſervative to them. Theſe methods are of the higheſt utility to medaliſts who are fond of preſerving the impreſſion of a curious piece.

The dies for the Papal coins and medals are kept in the caſtle of St. *Angelo*; but *Hamerani* can procure the impreſſions of them. Several of the dies are ſo old and decayed, as not to bear the force of the preſſure, ſo that the copper muſt be hot before it is laid under them; but it is thought that *Hamerani* will ſupply their places with new ones. I ſhall only add, that in taking impreſſions from old dyes the propereſt metals are pewter and lead; and that theſe medals muſt be thicker than common coin.

LETTER LIII.

Of the Villa's and Gardens in and near *Rome*.

SIR,

THE warmth of the climate here neceſſarily renders the inhabitants fond of *villa's* and gardens, where, in ſummer, they may retire for the benefit of the freſh air.

As I ſhall deſcribe theſe in alphabetical order, the *Villa Aldobrandina*, near St. *Domimic*'s church, on *Monte Cavallo*, is the firſt which offers itſelf; and, indeed, both for architecture and delightful gardens, claims the preference to moſt of the *Villa's*. The weſtern front is embelliſhed with ſeveral antique *baſſo-relievo's* in marble. Among the paintings in the apartments are, a *Bacchanalian*, by *Titian*; another, by *Bellino*; queen Villa Aldobrandina.

Johanna, by *da Vinci*; *Judith*, by *Titian*; the coronation of the virgin *Mary*, by *Hannibal Caracci*; *Pſyche* gazing on a ſleeping *Cupid* by the light of a lamp, by the ſame; the two famous civilians *Bartoli* and *Baldus*, ſaid to be done by *Raphael*; if ſo, they cannot be originals, thoſe learned perſons being prior to *Raphael* by a great many years. Here are alſo the buſto's of *Homer*, *Seneca*, *Marcellus*, and *Virgil*, in marble; the ſtatue of an hermophrodite ſitting; a *Faunus*, which is highly valued; *Venus* ſitting on a peacock, and two men engaged at the *cæſtus*. In the garden are ſeveral marble coffins, or cheſts; but the greateſt curioſity is in the ſummer-houſe, where an antique piece of painting *in freſco* is to be ſeen, which is ſaid to have been dug up in 1607, in the *Eſquiline* mount, at the place ſuppoſed to have been anciently *Mæcenas*'s gardens. There is no forming any conjecture when or by whom it was painted: however, it is a good piece, and repreſents a *Roman* wedding, or a bride led to the bridegroom's bed-chamber. A plate of it may be ſeen in *Bartoli's Admiranda*, N°. 61, 62. and in *Miſſon*, *Tom.* ii. *p.* 152.

Antique painting in freſco.

This *Villa*, at preſent, belongs to the *Pamfili* family, by a marriage of prince *Camillo Pamfilio*, uncle to pope *Innocent* X. with donna *Olympia Aldobrandina*, aunt to pope *Clement* VIII.

Villa Barberina.

What chiefly recommends the *Villa Barberina alli Baſtioni*, is the fine proſpect of the city it affords, and its beautiful gardens. Here are ſome good paintings; particularly a view of the old cathedral of St. *Peter*'s, and ſeveral porcelain vaſes, painted by *Raphael*. Near this *villa* is the baſtion, before which the intrepid *Charles* of *Bourbon* loſt his life in 1527.

Villa Benedetti.

The *Benedetti Villa*, near the *Porta di S. Pancratio*, was built by the *Abbé Elpidio Benedetti*, agent for the crown of *France*. In this *Villa*, both the inſide and outſide of the walls, are covered with proverbs and moral ſentences. In the firſt gallery, even with the ground floor, are the pictures of *French* and *Italian* ladies, namely, the counteſs *Laura Mareſchotti*, *Meſdames Colonna*, *Monteſpan*, and *Valiere:* however, the inſcriptions in this gallery are all pointed againſt the Fair-ſex. Of theſe the following may ſerve as a ſpecimen:

La Donna ride quando puole,
Et piange quando vuole.

'A woman laughs when ſhe can,
'but weeps when ſhe pleaſes.'

Le Donne quaſi tutte
Per parer belle ſi fanno brutte.

'Moſt women disfigure themſelves
'by affecting to appear beautiful.'

La Donna è come il Criſtallo,
S'ella urta da in fallo.

'Women are like cryſtal; one fall
'breaks them both.'

Donna, che parlamenta,
E come una piazza mezza perſa.

'A woman that deliberates is like
'a fort half loſt.'

Femina e vento,
Si cambia in un momento.

'Women and the wind are ever
'changing.

On the window-ſhutters are to be ſeen the heads of celebrated *Roman* ladies, as *Martia*, *Julia*, *Aurelia*, *Calphurnia*, *Accia*, *Scribonia*, *Livia*, *Druſilla*, *Æmilia Lepida*, *Meſſalina*, *Sabina Poppæa*, and ſeveral others, with hiſtorical inſcriptions. One apartment exhibits inſcriptions againſt a court life; another againſt war; in ſhort, all of them contain uſeful admonitions of one kind or other, and excite the reader to a virtuous and prudent conduct. I have here tranſcribed the following lines from among the reſt, which may afford you ſome entertainment:

Speſſo in poveri Alberghi e in picciol tetti,
Frà le calamitadi e trà i diſagi
Meglio ſi aggiongon l'amicizia i petti
Che frà richezze invidioſe ed agi
De le piene inſidie, e di ſoſpetti
Corte Regali e ſplendidi Palagi,
Ove la carità in tutto è eſtinta,
Ne ſi vede amicizia ſe non finta.

Arioſto.

'The generous glow of friendſhip warms the breaſts
'Of humble cottagers and lowly ſwains,
'And brighter burns when adverſe fortune frowns,
'Athwart the gloom of want and dire diſtreſs;
'But ſhuns the pompous glare of ſplendid courts,
'Where envy'd wealth, ſuſpicions, jealouſies,
'And luxury extinguiſh ev'ry ſpark
'Of undiſſembled friendſhip's cordial love.'

Among the portraits here, are the royal family of *France*, queen *Chriſtina*, and the chevalier *Bernini*. The duke *di Nevers* is the preſent owner of this inſtructive palace.

Villa Borgheſe.

La Villa Borgheſe is one of the fineſt ſpots in *Italy*; and as St. *Peter's* at *Rome* is the moſt ſuperb church in the world, this *Villa* for beauty, ornaments, and curioſities may be ſaid to exceed all other country ſeats in *Italy*, or elſewhere. It ſtands at the diſtance of a quarter of a league from the *Porta Pinciana*, and is incloſed within a wall of five *Italian* miles in compaſs. It is ſaid, that the annual charge only of keeping this *Villa* in proper order and repair amounts to four thouſand *ſcudi*. It was built by cardinal *Scipio Borgheſe*, nephew to *Paul* III. who has here

here aſſembled every elegant and ſplendid object of curioſity. The garden portal is of *Travertina* ſtone, and near it is a *baſſo-relievo* of a *Taurobolium* in marble, and two *Dii Termini*, one ſuppoſed to be *Priapus* the god of gardens, the other *Pomona*, both by *Bernini* and his ſon. Near one of them ſtands an urn, with this ancient inſcription:

Heriæ Thiſbe Monodiariæ
Ti. Claudii Glapheri
Cheraulicæ Actionicæ & Sebaſtonicæ
Terrenum Sacratum long. P. X.
Lat. P. X.
In quo condita eſt fodere noli ne ſacrilegium
Committas.

In the gardens are at leaſt twenty beautiful walks, and all the viſta's are terminated by ſtatues, large heads, or dragons ſpouting water. Here are alſo ſeveral groves and ſhady walks of oaks, limes, cypreſs-trees, pines, pomegranate-trees, and *leccii* (an ever-green reſembling the laurel;) the eſpaliers conſiſt of jeſſamine or orange-trees, myrtle, *&c.* In other parts of the garden are ſeparate little parks for deer and hares, and a warren for rabbets. Here is alſo a large canal ſtocked with ſwans, and all kinds of aquatic fowls. Over another entrance into this garden are two antique ſphynxes of granate. In two large and lofty aviaries, with fountains playing in them, are to be ſeen all of the known feathered ſpecies; and over a door between theſe avaries is a marble head of *Julius Cæſar*. The flower-garden exhibits the moſt beautiful flowers and remarkable vegetables. On the grand area before the palace are twenty-four ſtone pedeſtals, finely carved, for flower-pots, with ſix ancient ſtatues, namely, thoſe of *Fauſtina* the younger, *Agrippina*, *Lucilla*, *Julia Soemia* with a goblet, *Ceres*, and *Fauſtina* the elder with a veil. This houſe conſiſts of a quadrangle, the four ſides of which are embelliſhed with ſtatues and *baſſo-relievo's*, joined together with ſuch ſkill and propriety, as if they had been made to be thus placed. The number of ſtatues, *&c.* being too great for a detail of them, I ſhall only mention the moſt remarkable: and theſe are buſto's of *Geta*, *Trajan*, *Adrian*, *Decius*, *Nero*, and *Gordian*; the ſtatues of *Marcus Aurelius*, *Mark Anthony*, *Jupiter*, *Bacchus*, *Leda*, *Apollo*, a prieſteſs of *Bacchus*, *Marius*, and *Scipio Africanus*; a *baſſo-relievo*, repreſenting the concluſion of the peace betwixt the *Sabines* and *Romans*; an equeſtrian ſtatue of *Penthe-ſilea* queen of the *Amazons*; the hunting of bears, wild boars, and lions, in three ſeparate *baſſo-relievo's*; the *Bacchanalian* and other ſacrifices; a *Taurobolium*, and a large and moſt admirable piece of ſculpture, found

found in the *Forum Romanum* of *Curtius* leaping into the chaſm, alſo in *baſſo-relievo*; an equeſtrian ſtatue by *Paolo Romano*, and of *Robert Malateſta*, general to *Sixtus* IV. The whole circumference of the building is ſeven hundred and thirty-four *palmi*, each *palmo* being equal to nine inches or $\frac{3}{4}$ of a royal *Paris* foot. The double *Perron* or flight of ſteps, leading to the firſt floor, is adorned with two *Cornucopia's*, and vaſes embelliſhed with *baſſo-relievo's*. In the firſt court are the marble ſtatues of one of the Muſes, a *Satyr*, *Jupiter*, *Venus*, *Galba*, and a captive *Parthian* king, in porphyry; the heads of *Julia Auguſta*, *Caligula*, *Lollia*, *Paulina*, *M. Aurelius*, and *Domitia*, *Domitian*'s wife; *baſſo-relievo's* of *Hercules*'s labours, the ſtory of *Leda*, and the vulture preying on *Prometheus*'s liver. The firſt room one enters into is ſixty *palmi* broad, and ninety long, and is adorned with twelve pillars of *Giallo antico*, *Verde antico*, *Granito*, and porphyry, which are above fifteen *palmi* high. On the walls on each ſide, are fourteen marble buſto's, namely, thoſe of *Scipio Africanus*, his illuſtrious antagoniſt *Annibal*, and the twelve *Cæſars*. A ſtatue of *Bacchus*, lying upon an antique tomb, in the poſture of a river-god, is a maſterly piece; as are the marble *baſſo-relievo's* over the ſix doors of this apartment, repreſenting the matrimonial ceremonies uſed by the ancients, the death of *Meleager*, the ſtories of *Niobe*, *Hector*, *Amphitrite*, and *Prometheus*. Among the paintings here, the moſt remarkable are, a Fame by *d'Arpino*, the Creation of *Adam* and *Eve* by the ſame; a reſurrection of Chriſt, and *Joſeph* with *Potiphar*'s wife by *Franceſco Civoli*; the Laſt Judgment by *Ciampelli*; *Judith* with *Holiphornes*'s head by *Baglioni*; our firſt parents under the forbidden tree, and their expulſion out of paradiſe by *Paſſignani*; a *Crucifixion* by *Tempeſta*; the cavalcade of *Paul* the fifth's taking poſſeſſion of the *Lateran* cathedral, and the uſual parade of the *Turkiſh* emperor when he rides abroad, both by *Tempeſta*; *la feſta di Teſtaccio* by *Maggi*; the *Caroſello* or *Carrouzal*, in the time of *Paul* V. in the court of the *Belvedere* in the *Vatican*, by *Acquaſparta*; a maſquerade, with a triumphal car by *J. Paul Scor* a *German*; and the pictures of ſeveral horſes beautifully ſpotted.

In the next room is a fine piece, repreſenting *David*, with his ſling, marching towards *Goliah*, by *Bernini*; whoſe buſto, cut by himſelf, is alſo to be ſeen here. In this apartment is a celebrated antique ſtatue of *Seneca* expiring in the bath, of black marble. He is repreſented as a decrepid old man, juſt fainting, through loſs of blood. The expreſſion is exceeding natural, and the colour of the marble give it a more melancholy appearance; but the baſon of *African* marble, in which he ſtands, is a modern work. Here are alſo the following valuable antiques, *viz.* a lion of *Alabaſtro Cotognino*, or quince-coloured alabaſter; a ſhe-wolf, of the moſt beautiful red *Egyptian* marble, with *Romulus* and *Remus*, in white marble;

marble; two vaſes of oriental alabaſter; the heads of *Adrian* and *Macrinus*; a *baſſo-relievo* of *Venus* and *Cupid*, ſaid to be the work of *Phidias* or *Praxiteles*, and another of a prieſteſs at an altar; two pillars of *Nero antico*, and two others of *breccia*; the ſtatues of *Diana*, *Apollo*, and *Juno*, the latter of porphyry, with the head, hands, and feet of marble. The humble ſuppliant attitude of this ſtatue has induced ſome to imagine it to be *Darius*'s queen throwing herſelf at the feet of *Alexander the Great*. Among the paintings are two capital pictures by *Titian*, one of *Sampſon* engaged with the *Philiſtines*, the other of *Sophoniſba Anguiſciola*, with her father and brother; the eſpouſals of St. *Catherine* is by *Perugiano*; the virgin *Mary*, with her divine infant, by *Sodoma*; St. *Jerom* by *Maziano*; St. *Catharine* of *Sienna* by *d'Arpino*, and the *Venetian Pregadi* by young *Palma*.

In the next apartment are the antique ſtatues of *Bacchus*, *Apollo*, and *Narciſſus*, with inſcriptions, but of little importance; and *Icarus*, or a *Genius*, and a *Bacchanalian* proceſſion in *baſſo-relievo*; the buſto's of *Brutus* and *Tiberius*; two antique vaſes of alabaſter placed on two pillars of oriental granate twelve *palmi* high; a table of touch-ſtone ten *palmi* in length and five broad, with a border of yellow *Brocatello di Spagna*, and a ſmall bronze copy of the *Farneſean* bull ſtanding upon it. Here is alſo a fine piece of painting of *David*'s victory over *Goliath* by *Caravaggio*, where the painter himſelf perſonates the giant, and his ſon repreſents *David*; the picture of *Jerom* is by *Vaſari*, St. *George* by *Salviati*, and *John the Baptiſt* preaching in the wilderneſs by *Bellino*, or, as others think, by *Pardinone*.

In the next apartment the princeſs *Borgheſe* and her ſoldiers, are painted by *Ferdinand Franz* a *Fleming*; the deſtruction of *Troy*, with *Æneas* carrying off his father by *Barocci*, and the council of *Trent* by an unknown hand. The *Teſta Spaventoſa*, or terrible head, to be ſeen here, of which the *Italians* give ſuch frightful accounts, is fitter for a ſhew in a fair, than a cabinet of curioſities, it being only a large wooden head, moving and imitating the braying of an aſs. Here is a new buſto of *S. Carlo Barromeo*, of white alabaſter, on a pedeſtal of red *Egyptian* marble, with the antique buſto's of *Auguſtus*, *Lucius Verus*, *Marcus Aurelius*, *Julia Mæſa*, the younger *Brutus*, and ſome unknown *Grecian* heroes. The marble ſtatue of *Æneas* carrying his father, is by *Bernini*; and the groupe of the metamorphoſis of *Daphne* by the ſame hand, cannot be exceeded; and though *Bernini* was but eighteen years of age when he made this admirable piece, all connoiſſeurs agree, that it is not only *Bernini*'s beſt performance, but the nobleſt piece of ſculpture which modern ages have produced. *Bregenti*, in his latin poem on the *Villa Borgheſia*, printed at *Rome* in 8vo. 1716, has the following lines concerning this groupe:

Admirable groupe of the metamorphoſis of Daphne.

Artifici

Artifici vel cede novo, vel ſuſpice mirum
Saltem opus, ô cælo quondam gratiſſima tellus,
Omnigenæ fœcunda parens virtutis & artis,
Græcia, - - - -

'*Greece*, fam'd for arts and virtue, now muſt yield
'To a new artiſt, whoſe creative hand
'Has form'd this piece with more than human ſkill.'

Out of this apartment a door opens into the gallery, which is ninety *palmi* in length, and forty broad. It has four doors, and over them marble *baſſo-relievo's* repreſenting the Four Seaſons. In the four corners of this gallery ſtand four porphyry pillars, which are thirteen *palmi* in height. Here are likewiſe ſmall antique ſtatues of *Nero*, *Pomona*, *Ceres*, and a girl with a duck on her hand; two porphyry tables, each ten *palmi* in length, and four broad; on one of which ſtands the marble buſto of *Paul* V. and on the other of cardinal *Scipio Borgheſe*, both by *Bernini*. Here are alſo two ancient urns of alabaſter, greatly eſteemed, on one of which is this ancient inſcription:

P. Claudius P. F.
Ap. N. Ap. ProN.
Pulcher Q. Quæſtor Pr. Augur.

The two modern porphyry vaſes are by *Silvio Velletrano*. The two buſto's of *Fauſtina* the younger, thoſe of *Pallas*, an *Amazon*, a *Grecian* king, *Julia Auguſta*, *Plato* and *Ælius Pertinax* are fine antiques: the two laſt are moſt remarkable, eſpecially that of *Pertinax*, which, beſides its beauty, is extremely ſcarce. Here are alſo ſix marble ſtatues, bigger than the life, of *Bacchus*, *Venus Ericina*, *Venus Victrix*, *Adonis*, *Ceres*, and *Urania*; and laſtly, a great number of portraits of eminent men, moſt of which are by *Padovanino*.

In the adjoining apartment are the following antiques, *viz.* a marble ſtatue of *Diana* with drapery of oriental alabaſter or agate, an *Egyptian* woman, *Caſtor* and *Pollux*, *Hercules Aventinus*, and a curious buſto of *Hannibal*; two porphyry pillars nine *palmi* in height; the buſto's of *Caligula*, *Carracalla*, and *Commodus*; a picture of the virgin *Mary* kiſſing her divine infant, by *Paſſignani*, another *Madonna* in an *Egyptian* dreſs, by *Sermonetta*, and a third, with the infant Jeſus by *Sodoma*.

Another apartment exhibits a groupe of *Fauſtina*, with her minion *Carinus*, the gladiator, and another gladiator in a fighting poſture. The latter is reckoned the very fineſt piece of ſculpture in this ſuperb *Villa*,

and one of the moſt valuable remains of antiquity. The ſtatuary's name cut on it ſhews it to be the work of *Agaſias*, an *Epheſian*. This admirable ſtatue was diſcovered in the time of *Paul* V. among the ruins of *Nero*'s gardens at *Antium*. Here are alſo two pillars of *Breccia*, each twelve *palmi* high, and two of porphyry, fluted, eleven *palmi* high; a table of inlaid gems eight *palmi* long, and five broad; a moſt beautiful touch-ſtone *baſſo-relievo* on a ground of *Lapis Lazuli*, repreſenting the *Bacchanalia* by *Giov. Franceſco Fiamingo*; the buſto's of *Berenice*, *Livia Auguſta*, *Annia Fauſtina*, and *Lucius Verus*. Among the paintings are, the ſtory of *Actæon*, a capital piece, by *Bernardino Ceſare*, a ſorcereſs by *Doſi di Ferrara*; *Hercules* killing *Anteus*, by *Lanfranchi*; the nativity of Chriſt by *Baſſano*, and a porphyry buſto of our Saviour by *Michael Angelo*.

The next apartment contains the ſtatues of two *Moors* of touch-ſtone, with a drapery of flowered alabaſter; likewiſe two braſs ſtatues, with a drapery of flowered alabaſter; the buſto of *Livia Auguſta*, a *Greek* king, *Geta*, and a prieſteſs of *Ceres*; a large table of touch-ſtone, a bronze buſto of *Gregory* XV. the reſurrection of Chriſt painted by *Graffagnino*, a *Pietà* and *Gregory the Great* by *Taddeo Zuccari*.

In the laſt chamber of the ground floor, betwixt two pillars of black marble, each ten feet high, is a large ſtatue of *Agrippina* or *Julia Mammæa*, mother to *Alexander Severus*; and likewiſe a *Roman* conſul, with a celebrated ſtatue of *Faunus* with *Bacchus*, when a child, in his arms; the buſto's of *Veſpaſian*, *Adrian*, *Lucius Verus*, &c. a black marble table nine *palmi* long and four broad, with a bronze horſe (copied from that ſent to *France* by *Daniele Volterra*) upon it. Betwixt two other pillars of black marble, exactly reſembling thoſe oppoſite to them, is a ſtatue of *Venus*, a ſmall antique piece. Among the paintings are, a large picture of a Fair by *Baſſano*, our Saviour, with the two diſciples on the road to *Emaus* by *Scarcelino*; a capital piece of the battle between the *Romans* and the *Veji* and *Fidenates* by *Gioſeppe d'Arpino*, &c.

In the gallery of the ſecond floor, are two pillars of variegated marble, and two of a yellowiſh marble called *Breccia*, ſtanding in the four corners, and the ſtatues of *Flora*, *Ceres*, *Mercury*, *Claudius Druſus*, *Marcus Aurelius*, a ſleeping nymph, a *Naiad*, *Venus*, *Bacchus*, a wounded gladiator, and two *Fauni*; a marble groupe of a goat and a *Faunus* handing a cup to a ſatyr, and the heads of a ſea-horſe and an elephant, of marble; the buſto's of *Licinius Valerianus*, *Apollo Thyanæus*, a *Grecian* lady, *Marcus Aurelius*, *Auguſtus*, *Cleopatra*, &c. a large antique vaſe of alabaſter, adorned with *baſſo-relievo's*, a porphyry oval table ten *palmi* long, and four in its greateſt diameter, with *Pegaſus* ſtanding upon it. Here are alſo *Venus* and *Vulcan* painted *in freſco* by *Giulio Romano*, and the four Seaſons over the four doors by *F. Fiamingo*; the eleven moſt famous

famous rivers in the world, and the aſſembly of the gods on the cieling, are both by the cavalier *Lanfranco*.

In the next apartment is to be ſeen a ſmall ſtatue of *Julia Auguſta*, with this ſhort inſcription:

J. Aug. D. A. V. Ti. Imp. M.

Other curioſities in this room are, a groupe of *Fauſtina*, with her favourite gladiator, and *Cupid*; the ſtatue of *Pallas*, four *Egytian* idols, two of bronze, and two of *Egytian* marble; a *Cupid* in a ſuppliant poſture, a ſmall braſs ſtatue of *Auguſtus*, with a globe in his hand; the ſtatue of *Belifarius*, or rather of *Diogenes*, a ſmall bronze *Centaur*, a ſmall groupe of *Hercules* encountering a lion, and an ox in black marble. The paintings are, a portrait of a *Sultana*, named *Roſa*, celebrated for her beauty, a *Venus* by *d'Arpino*; and ſeveral groteſque pieces by *Scipio Gaetano* and *Padovanino*.

The hermaphrodite, which gives a name to the next apartment, is an antique piece, and juſtly admired: it was found in digging the foundation of the church of *S. Maria della Vittoria*, where formerly were the *Saluſtian* gardens; the hands and legs are particularly admired: the marble matraſs, on which this ſtatue lies, is a beautiful modern addition by *Bernini*. Here is alſo a ſmall ſtatue of *Venus* lamenting her raſhneſs in clipping *Cupid*'s wings, and another of the ſame goddeſs coming out of a bath; a table of touch-ſtone, nine *palmi* long, and four broad; a buſto of *Antonina* of bronze, and thoſe of *Fauſtina* the mother of *Ottacilla*, *Gordian*, and *Decius Valerianus*, of marble. The ſtory of *Suſannah* is here painted by *Salviati*, and *Venus* and *Cupid*, together with a ſatyr on a touch-ſtone ground, by *Titian*.

In the third apartment ſtands a curious antique ſtatue of an *Egyptian* woman, the body is of black marble, and the head, hands, and feet of bronze. Here are alſo the following antiques, *viz.* a groupe of *Bacchus* and *Silenus*, *Bacchus* with a little ſatyr on his ſhoulders; a ſea nymph with a ſhell in her hand, *Venus*, *Silenus*, and *Bacchus*; the heads of *Trajan*, *Galba*, *Livia*, *Berenice*, and *Helen* in a *baſſo-relievo*, on the chimney-piece. The portraits of the prince and princeſs of *Borgheſe* are by *Ferdinand Franz*, beſides ſeveral other pictures by *Gaetano*.

The fourth apartment is adorned with a ſmall ſtatue of *Harpocrates*, a table of *Brocadello*, with a ſmall groupe of the *Centaur Neſſus* carrying off *Dejanira*; a looking-glaſs, with a frame five *palmi* long and three broad, made of flowered alabaſter, jaſper, *Lapis Lazuli*, and other precious ſtones, *Cupid*, a ſtatue of *Niobe*, by ſome ſuppoſed to be a [illegible]

a celebrated antique *Centaur*, with a *Cupid* riding on his back; the buſto's of *Gordian*, *Julia Mæſa*, *Nero*, and *Alexander Severus*.

In another apartment is a marble ſtatue of *Nero*, when young, in a conſular habit, and with a golden *Bulla* about his neck; the other ſtatue in the *Pretexta* is *Veſpaſian*: betwixt theſe ſtatues ſtands a fine table of alabaſter: cloſe to a *Chineſe* bed in this room, are two *Corinthian* pillars by *Michael Angelo*, and a bronze *baſſo-relievo* of *Alexander the Great*; the ſtatues of two *Fauni*, and a *Morpheus* of touch-ſtone by *Algardi*; the heads of the conſuls *Lucius Vitellius* and *Florianus*; a fine porphyry baſon; *Diana* painted by *Lorenzino di Bologna*; our Saviour, with the virgin *Mary*; and St. *John*, by *Paſſignano*.

In the next room are the heads of *Livia Auguſta* veiled, and a prieſteſs of *Cybele*; a modern ſtatue of a female *Moor*, with white drapery, and a child; the three Graces, cut out of a ſingle block of marble; *Cneius Martius* pulling the thorn out of his foot, a marble copy; two ſlaves, one lamenting his ſervitude, and the other rejoycing at the recovery of his liberty, emblematically expreſſed by a bird perched on his head; and a ſmall groupe of a ſatyr drawing a thorn out of the foot of a *Faunus*. On a table of alabaſter are two crabs of gilt bronze, and a petrified *Fungus*; a ſoldier ſhewing the bloody robe of *Pompey the Great* to *Julia* his widow, over the door was painted by *Gentileſchi*, the battle of *Conſtantine the Great* againſt *Maxentius* by *d'Arpino*, and the four landſcapes by *Franceſco Bologneſe*.

Another apartment contains the portraits of near ſeventy Beauties of different nations, painted by *Scipio Gaetano* and *Padovanino*; a marble buſto of cardinal *Borgheſe* by *Bernini*, entirely worthy of that admirable hand, and a ſmall *Centaur*.

Next to this apartment is a cabinet full of valuable ſmall pictures: The moſt diſtinguiſhed among them are the virgin *Mary*, with an angel bringing her a baſon of fruit by *Guido Rheni*; God the father by *d'Arpino*; *John the Baptiſt* by *Leonardo da Vinci*; the three wiſe men of the eaſt by *Albert Durer*; a *Madonna*, with the divine infant by *Andrea del Sarto*, and *Curtius* leaping into the chaſm, painted on a plate of ſilver, gilt.

The next apartment is alſo adorned with ſeveral ſmall pictures; among which, are, our Saviour in his agonies on the mount of *Olives* by *Paolo Veroneſe*, Chriſt driving the buyers and ſellers out of the temple by *Marcello Venuſti*; St. *Francis* by *Muziano da Breſcia*; *Joſeph* ſold to the *Iſhmaelites* by *Raphael*; *Apollo*, with the *Muſes*, by *Gaetano*, and a flower-piece by *Maria de' Fiori*. Here are two pieces of *Florentine* moſaic, or inlaid gems, one repreſenting the intended ſacrifice of *Iſaac*, the other, the return of the ſpies from the promiſed land; a piece of alabaſter, naturally repreſenting a city, without the aſſiſtance of art, and two birds in moſaic

work by *Giacomo Provenzale*; four beautiful ſmall tables of touch-ſtone, with abundance of other curioſities. Theſe two apartments, laſt mentioned, are not readily ſhewn, eſpecially to a numerous company; a foreigner's ſervant having, ſome years ago, clandeſtinely carried off a ſmall original picture, which, however, was recovered again.

On the ſtair-caſe, near the gallery, is a groupe of *Hercules*, when a child, ſtrangling two ſerpents with his hands, and a *Faunus*; with the buſto's of *Meduſa*, *Brutus*, *Fauſtina*, and *Criſpina*, all antiques.

The avenues about the houſe are adorned with the ſtatues of *Auguſtus*, *Commodus*, *Lucius Verus*, *Galba*, *Claudius*, *Perſeus*, *Narciſſus*, ſeveral gladiators, *Sphinx's* and *Dii Termini*; a great number of buſto's, ſeveral pyramids and obeliſks of granate, *&c.*

Near the wine-cellar is a delightful grotto, and in it a table three and twenty *palmi* in length and eight broad, of one piece of white marble inlaid with *Brocatello.* *Grotto.*

Within the court of the garden pavillion, one ſees a ſurpriſing variety of water-works, cauſed by applying ſeveral water and pneumatic engines to one fountain, exhibiting a ſhower of rain and hail, a mizling rain, the ſun, a miſt, a *hedge-hog*, &c. Here is another grotto alſo, with variety of water-works, which are ſupplied by the aqueduct, from the *Fontana di Trevi*, that runs through this charming *Villa.* *Curious water-works.*

I am perſuaded you will not be diſpleaſed, that I have tranſcribed the following regulations relating to the garden of the *Villa Borgheſe.*

Villæ Burgheſiæ Pincianæ
Cuſtos hæc edico:
Quiſquis es, ſi liber,
Legum compedes ne hîc timeas,
Ito quò voles, carpito quæ voles,
Abito, quando voles.
Exteris magìs hæc parantur quam hero,
In aureo Seculo, ubi cuncta aurea
Temporum ſecuritas fecit,
Ferreas leges præfigere herus vetat:
Sit hic amico pro lege honeſta voluntas.
Verùm ſi quis dolo malo
Lubens ſciens
Aureas Urbanitatis leges fregerit,
Caveat ne ſibi
Teſſeram amicitiæ ſubiratus Villicus
advorſum frangat.

I, the

'I, the keeper of the *Villa Borgheſe*, give notice, that whoever thou art, 'if thou art free, thou needeſt not fear any ſhackles of the law ſhould reſtrain 'thee here: go where thou wilt, gather what thou pleaſeſt, and ſtay or 'go when it is agreeable to thee. All thou ſeeſt is rather for the enter- 'tainment of ſtrangers than of the owner; who, mindful of the in- 'eſtimable freedom of the golden age, baniſhes from theſe tranquil 'manſions the rigid laws invented in the iron age: let good manners 'be the only law to be obſerved here. But ſhouldſt thou wantonly and 'deliberately break the golden rule that good-breeding dictates, beware 'leſt the provoked gardener ſhould alſo break through the bounds of ci- 'vility and friendſhip.'

Villa Caſali. Among the fine ſtatues in the cavaliere *Caſali*'s *Villa*, on the *Monte Cælio*, are a ſmall antique *Venus*, with a drapery from the waiſt downwards, in the ſame attitude with the *Venus de Medicis*, and *Julia Mæſa*, the mother of *Julia Sæmia*, and grandmother of *Heliogabalus*; this ſtatue was at firſt deſigned for the goddeſs of *Chaſtity*, on which account it has a veil on, and holes round the head, in order to fix a glory or radiant crown; and, with a child in its arms, it might very well paſs for the virgin *Mary*. The other moſt remarkable ſtatues to be ſeen here, are, *Mercury*, *Antinous*, and a mutilated *Juno* without a head, but the drapery is greatly admired *.

La Villa Ceſi. The *Villa Ceſi* in the *Via Flaminia*, belongs at preſent to the duke *d'Aquaſparta*, but affords nothing very remarkable, except a ſtatue of the city of *Rome* triumphing over the *Dacians*, in a ſitting poſture, with two captive kings; and two or three lions cut in *Egyptian* marble.

Villa Corſini. The *Villa Corſini*, before St. *Pancrace*'s gate, yields a charming proſpect, and is adorned with fine paintings, and a very elegant garden.

Villa Coſtaguti. At the marquis *Coſtaguti*'s *Villa*, near the *Porta Pia*, are no leſs than forty-three different water-works but they are but meanly contrived, and ſeem very puerile. However, the *Villa* is worth ſeeing, on account of the ſtatues of *Adonis*, *Trajan*, *Marcus Aurelius*, *Æſculapius*, *Hercules*, *Geta*, *Flora*, &c. Here are alſo ſeveral pieces of painting by *Guido Rheni*, *Titian*, *Tempeſta*, *Lanfranchi*, *Guercino*, and *d'Arpino*; among which the diſcovery of *Truth* by *Time* is accounted the moſt valuable.

The Farneſe *gardens.* The *Farneſe* gardens include the greateſt part of mount *Palatine*, and the grand entrance into them is from the *Campo Vaccino*. At the bottom of the *Perron* or ſteps, are beautiful antique ſtatues of *Julia Auguſta*, and one of the Muſes, two of *Mercury*, *Meleager*, and a *Gladiator*. At the top of the ſteps, in the grotto, is a beautiful fountain, and the ſtatues of *Apollo*; *Mammæa*, *Plotina*, *Æſculapius*, *Marcus Aurelius*, *Commo-*

* See *Richardſon*'s treatiſe on painting and ſculpture.

dus,

dus, and *Lucius Verus*. Here are alſo two ſtatues of captive kings in chains, that of *Poppæa*, *Nero*'s empreſs, with a countenance over-clouded with grief, which is finely expreſſed; *Otacilla*, *Fauſtina*, and *Livia Auguſtus*'s empreſs. Many of theſe antiques, with other fine pieces of marble, and *baſſo-relievo's* were taken out of *Veſpaſian*'s amphitheatre, by order of *Paul* III. who was of the *Farneſe* family. In the year 1721, a diſcovery was made here of *Auguſtus*'s baths, or at leaſt thoſe of the *Auguſtan* family, with a ſuperb *façade* entire and without damage; but this, together with other curioſities dug up at the ſame time, was, during the ſeſſion of a conclave, carried away to *Parma**. The ſearch after remains of antiquity is vigorouſly carried on here, and their pains are not only rewarded with porphyry, *Serpentine*, *Giallo antico*, and other curious ſorts of marble, but with ſeveral entire ſtatues and pillars; for, indeed, few ſpots can be more promiſing than this, the imperial palace having formerly ſtood here. Several ſtatues of *Venus* have been brought to light from among the ruins of *Nero*'s baths, as it is ſuppoſed; and a few years ago four hundred of that emperor's coins were dug up in the *Sala Neronis*. As they are now digging in ſearch of antiquities, the upper part of the garden exhibits a confuſed ſcene of fragments of pillars, *baſſo-relievo's* and ſtatues of oriental granate, alabaſter, porphyry, *&c.* Here is a pompous inſcription, which was ſet up in the year 1726, in honour of the duke of *Parma* for his fine taſte, and liberality, in embelliſhing theſe gardens. On the declivity of the hill, towards St. *Theodore*'s church, ſeveral very lofty cypreſs trees have been planted, which have a fine effect. In the vaults are depoſited the ſeveral parts of the ſuperb triumphal arch, which, on a new pope's taking poſſeſſion of the *Lateran* church, is erected before theſe gardens. Nothing can be more grand, than the view from this hill, of ſo many noble ruins, as the temples of *Janus*, of *Romulus* and *Remus*, the *Circus Maximus*, the *Roſtra*, the Capitol, the temples of *Veſta* and *Peace*; and beyond theſe the *Campus Vaccinus*, which fills the mind with a pleaſing melancholy. Formerly the weekly meeting of the *Arcadians* was held in theſe gardens, and the rules and orders of that academy are ſtill to be ſeen here cut on marble; but at preſent they meet in the *Villa Ginnaſi*, on mount *Aventine*, not far from St. *Sabina*'s church. The *Arcadian* academy was eſtabliſhed for the improvement of poetry: *Latin* and *Italian* poems being here recited and criticized; and from a diviſion among the members, ſprung the *Academia de' Quirini*.

Auguſtus's baths.

How happily ſeveral members of the *Arcadian* academy have ſucceeded, may be ſeen in their lives; of which a very elegant and judi-

* Plates of this *façade*, and of the cieling-pieces, painted *in freſco* in ſome of the rooms, are to be ſeen in *Montfaucon*'s antiquities.

cious

cious account has been publiſhed, which is a work well worth the peruſal of all lovers of polite literature: but the great number of theſe ſocieties (there being ſcarce a city in all *Italy* without one or more) has had a very ill effect on their reputation, being thus grown too common, and ſunk in the public eſteem, and conſequently their memoirs and performances not always becoming a learned academy. The *Italian* language, however, is greatly indebted to the *Academia della Cruſca* at *Florence*.

Villa Ghigi. In prince *Ghigi*'s garden in the *Via Felice*, on the *Viminal* mount, are to be ſeen a great variety of fountains and water-works, but not kept in good order: ſome of the latter are contrived to put tricks upon ſtrangers. The collection of curioſities are depoſited in a particular apartment, and conſiſts chiefly of arms and weapons uſed by different nations; among which are the carbines preſented by the emperor to the conſtable *Colonna*, and given by the latter to this family. They are inlaid with gold, and ſtudded with *Bohemian* granate, and are valued at three thouſand *ſcudi*, or crowns. In this muſeum are alſo a muſket with a ſilver barrel, another, which, with once loading, may be fired twenty times, and ſeveral *Turkiſh* ſtandards and horſe-tails, the ſkin of a *Turk*, and *Indian* hammocs made of the rind of a tree; an apron of peacock's feathers, being the modeſty-piece of an *Indian* lady, and a ſhirt, with ſeveral ſentences of the *Alcoran* woven in it, worn by ſome ſuperſtitious *Turks* as an amulet in battle; the mummy of an *Egyptian* queen, brought hither at the expence of four thouſand crowns; a ſnake eleven feet long and two ſpans thick, found in the *Campania di Roma*, *&c.*

Antiquities. The remarkable antiquities here, are, a bronze *Diana*, with three faces, and a *Priapus Sonorus*, a very obſcene idol worſhipped by married women among the ancient *Romans*; a golden antique *bulla*, worn as a mark of nobility, with CATVLLVS on it in raiſed letters; the three *Parcæ*, or Fates, in bronze; a tripod uſed in ancient ſacrifices, ſome unknown idols, and ancient footſtools of inlaid work; a very ſmall marble head of *Commodus*, on an agate pedeſtal; a ſmall *lapis lazuli* buſto of a king, a head of *Trajan*; and, which is the moſt valuable curioſity belonging to the palace, a buſto of *Adrian*, of red jaſper, a moſt beautiful gem, with deep red ſpots on a green ground, *&c.* The ſmall ſilver coin ſhewn here as one of thoſe which *Judas* received for his treachery, with a head in *relievo* and on the reverſe a flower, is very probably a *Rhodian*, or *Parthian* piece. A ſilver ſhekel likewiſe ſeen here, is about the bigneſs of a ſpecie dollar. Here are alſo the following curioſities: a beautiful *baſſo-relievo* of the nativity of Chriſt, on marble, with a border of jewels, and another exquiſite *baſſo-relievo* of a battle, in ivory; a prettty piece of ſculpture, in wood, repreſenting a

ſhepherd

ſhepherd his flock, and *Cupid* over him; and ſeveral medals and *cameo's*; the armour and horſe-furniture of the unfortunate *Frangipani*, beheaded at *Vienna*; a buſto of *Alexander* VIII. of the *Chigi* family by *Bernini*, and *Pius* the ſecond's ring, ſet with a very fine ruby.

Among the paintings are to be ſeen a portrait of *Pius* V. by *Carlo Maratti* the battle of the giants againſt the gods by *Brandi*, *Venus* by *Padovanino*, two perſpective views by *Cadazza*, a copy of *Titian*'s martyrdom of St. *Peter*, and a dead Chriſt by *Albert Durer*.

The *Villa* of *Julius* III. without the *Porta del Popolo*, at preſent belongs to the apoſtolic chamber, and is the place where foreign embaſſadors alight when they make their public entry. It was built by the celebrated *Vignola*, who liked the deſign ſo well, that he has given a plate of it in his book of architecture. In the portico are ſeven antique bronze heads. The gallery in the front of the palace is painted with feſtoons, *&c.* by *Raphael*. La Villa del Papa Giulio III.

The *Villa Giuſtiniani* ſtands on a pleaſant hill facing the *Porta del Popolo*. Among other remains of antiquity, here is a very large marble ſtatue of the emperor *Juſtinian*, from whom this family would be thought to have deſcended; and likewiſe the *Palmyrean* inſcription, *Diis Malachbelis*, &c. which has already proved a matter of great perplexity to ſeveral profound antiquarians. I cannot omit alſo the following epitaph to be ſeen here: Villa Gioſtiniani.

Hic ſita eſt AMYMONE MARCI, optima & pulcherrima, Lanifica, Pia, Pudica, Frugi, Caſta, domiſeda.

'Here lies *Amymone* [the wife] of *Marcus*, a woman of great beauty 'and goodneſs, pious, chaſte, modeſt, induſtrious, and frugal, who 'ſeldom wandered from home, or neglected her domeſtic affairs.'

Some of the ſtatues have been removed to the *Giuſtinian* gardens on mount *Cælio*.

The *Villa Ludoviſia*, on mount *Pincio*, is now in the poſſeſſion of prince *Piombino*. The viſta's in the gardens are very beautiful, and adorned with ſtatues, vaſes, and *baſſo-relievo's*. Twenty-four large urns are placed round the palace, in the form of an amphitheatre; but there is no getting a ſight of the apartments, for which ſome frivolous excuſes are made by the ſervants. Villa Ludoviſia.

The *Villa Mattei nel Monte Celio alla Navicella* owes moſt of its ſplendor to the duke *Ciriaco Mattei*, who left ſix thouſand *ſcudi* a year for repairs and improvements to be made in this *Villa*, beſides thoſe he made in his life-time. In the grand avenue facing the houſe are above ſeventy ſmall Villa Mattei.

ſtone coffins or tombs, and urns, with inſcriptions; two of which, at the front of the houſe, are very large, being near ſix feet high, and of a circumference in proportion. Neither the fountains nor the ſtatues on them are of any great beauty. The labyrinth is but mean, and had formerly a ſtone in the center, with a ridiculous diſtich engraven on it, which has been prudently removed.

In the theatre, as it is called, is a granate obeliſk (conſiſting of two pieces joined together) which is thirty-ſix *palmi* high. It formerly ſtood in the *Campus Martius*, and towards the top is embelliſhed with ſeveral *Egyptian* hieroglyphics. Here is likewiſe a large buſto of *Egyptian* marble, about which, as in many other articles, the antiquarians cannot agree. *De Seine* will have this buſto to be deſigned for *Jupiter Ammon*, *Ficoroni* aſſerts it to be *Alexander the Great*, and *Montfaucon* is no leſs poſitive of its being the head of *Serapis*. A large ſtone tomb, or bathing-veſſel, with a *baſſo-relievo* of the nine Muſes and two male figures is to be ſeen here: the length of it is ten, the breadth four, and the depth about five *palmi*. That it is a ſarcophagus is concluded chiefly from this inſcription ſaid to be legible on it:

Pinarius Panteros Oppiæ Lubiæ Mirſinæ.

Though I could make out no ſuch words. This veſſel ſerved *Filippo Neri* more than once for a pulpit. In another part of the garden is a large pillar of oriental granate, with a bronze eagle crowned on the top, which is the *Mattei* arms. Near this *Villa* are the ruins of the *Claudian* aqueduct, which ſtill ſhew what a noble work it muſt have been when entire.

In the portico of the houſe are two ſmall porphyry ſtatues, and a buſto of *Nero*; and in the firſt apartment a maſterly groupe of *Apollo* fleaing *Marſyas* by *Olivieri Romano*, antique ſtatues of *Marcus Aurelius*, *Brutus*, *Plenty*, *Antoninus Pius*, *Commodus* on horſeback, and *Hercules*-like, with a lion's ſkin thrown over his ſhoulders, and *Seneca*; a bronze horſe caſt by *Pollajuolo*, a curious buſto of *Pentheſilea* queen of the *Amazons*, *Jupiter Ammon* of *Egyptian* marble, and another *Antoninus Pius*.

In the ſecond apartment the moſt attracting objects are, the ancient ſtatues of *Antinous*, of *Venus* coming out of a bath, a ſatyr drawing a thorn out of *Silenus*'s foot, *Ceres*, *Silenus* riding on an aſs, and Friendſhip in the figure of a beautiful naked woman, pointing at an inciſion in her breaſt, as an emblem of candour; this piece is the work of the above-mentioned *Olivieri Romano*, and is bigger than the life. It was a preſent from *Virginio Urſini* to *Cyriaco Mattei*, as appears from the inſcription:

Virginius

Virginius Urſinus Cyriaco Matthæjo.
Amicitiæ Monum.
Statuere illuſtrius me ipſâ Amicitia non potuit.
M. D. C. V.

'The Memorial of the friendſhip of *Virginio Urſini* for *Cyriaco Mat-*
'*tei*; and a nobler monument than this friendſhip itſelf could not erect.'
'1605.'

Here are alſo three ſleeping *Amorini*, or *Cupids*, cut out of one block; *Plotina*, *Adrian*'s empreſs, whoſe head is extremely admired; two pillars of *nero giallo antico*, and two of *nero bianco*; a fine table of green porphyry, and a noble antique eagle of white marble.

In the third room are, a very curious table of inlaid gems, a view of *Conſtantinople* drawn with a pen, a very curious groupe of the buſto's of *Brutus* and *Portia*, the buſto's of *Marinus* and *Ælius Cæſar*, and two large heads maſked.

The fourth apartment contains the ſtatue of *Lucius Verus* of a very extraordinary kind of marble, a buſto of *Tiberius*, two fine pillars of green marble, and a head of *Cicero*, accounted the beſt likeneſs extant of that great orator; though the noſe, the lips, and the chin have evidently been ſupplied by a more ſkilful but later hand. Here are alſo the ſtatues of *Ceres*, *Agrippina*, an ancient monument with an inſcription, and a large vaſe of oriental alabaſter, or *African* marble.

The fifth apartment exhibits a buſto of *Serapis* of a ſort of touch-ſtone; antique buſto's of *Marcus Aurelius*, with a vale on his head, of *Lucius Verus*, *Antoninus Pius*, *Adrian*, *Geta*, *Lucilla*, *Fauſtina*, and *Caracalla*; a large ſtatue of *Lucius Verus*, another of *Andromeda*, an equeſtrian ſtatue of *Adrian*, and the head of a *Coloſſus*, which in proportion muſt have been ſixty-four feet high, for this head is eight feet at leaſt.

Remarkable ſtatue of Fauſtina or Livia.

But the moſt curious piece in this *Villa*, if not the fineſt antique ſtatue in all *Italy*, is that of *Fauſtina*, or rather *Livia Auguſta*. This ſtatue has a blooming countenance, full of majeſty and mildneſs, and is in all its parts unexceptionable. On the outſide of the houſe is alſo an excellent ſtatue of *Julius Cæſar*, in a conſular habit, aſſiſting at a ſacrifice.

Villa Medica.

The *Monte Pincio* (formerly *Colle degl' Horti*) is ſo called from a palace on it belonging to the ſenator *Pincio*; but its ancient name was *Mons Collatinus*, and at preſent, from a church built upon it, ſome call it *Monte della Trinità*. One of the principal ornaments of this hill is the *Villa Medica*, or the great duke of *Tuſcany*'s palace; but this fine ſeat is

not kept in a manner becoming its owner. On the door is ſhewn the mark of a cannon-ball ſhot from the caſtle of St. *Angelo* by queen *Chriſtina*. The firſt room contains eighteen fine antique pillars, of which four are of *verdo antico*, two of *alabaſtro cotognino*, and two of *breccia*; a groupe of a ſatyr teaching a youth, probably *Bacchus*; four ſtatues of that god, two ſons of *Niobe*, and a ſorcereſs on a ſea-horſe in white marble; the buſto's of *Livia*, *Tullia*, *Julia* (*Titus*'s conſort) *Martiana*, *Seneca*, *Lucius Verus*, *Vitellius*, and two of *Antoninus Pius*, one of which is a maſterly piece.

In the ſecond apartment is an admirable ſtatue of *Apollo*, of which it is ſufficient to ſay, that ſome have equalled it to the *Belvedere Antinous* and the *Venus* of *Medicis*. The two other ſtatues of *Apollo* to be ſeen here in the ſame attitude, are not comparable to it. *Marſyas* bound to a tree is alſo a very valuable antique; here are likewiſe two beautiful ſtatues of *Venus*, one kneeling, and the other, which is the more modern of the two, ſtanding erect on a ſhell; antique ſtatues of *Ganymede*, *Cupid*, *Faunus*, *Hercules*, and a good ancient copy of the *Farneſian Hercules*; a table of gems in *Florentine*-work, ten *palmi* long, and ſix broad, with an oval of flowered alabaſter in the center. The deſigns on a table inlaid with cryſtal are indeed attributed to *Michael Angelo*, but are certainly the work of a meaner hand, and no more his than the celeſtial globe in the adjoining room, which is likewiſe ſaid to be made by that artiſt. The paintings to be ſeen here are, Chriſt led to his crucifixion, by *Gaetano*; the virgin *Mary* with the child *Jeſus*, St. *John* and St. *Joſeph*, by *Titian*; and ſeveral other pieces by *del Sarto*, *Baſſano*, and *Tempeſta*. Here are alſo the marble buſto's of *Petronia*, *Sabina*, *Plotina*, and *Leo* XI. who was of the houſe of *Medicis*.

In the third room, beſides the celeſtial globe mentioned above, are two tables of flowered alabaſter, and another of alabaſter and inlaid *Florence*-work. This and the next apartment are adorned with ſeventy-two portraits of eminent perſonages of ſeveral nations. Over the door ſtands a marble head of *Jupiter Ammon*; and above it the ſea engagement at *Lepanto*, painted by *Tempeſta*.

In the colonade before the garden are, four noble pillars of *Cipolino*, and ſome others of oriental alabaſter; a marble vaſe five or ſix feet high, adorned with a *baſſo-relievo* of the ſacrifice of *Iphigenia*, and the ſtatues of ſix *Sabine* matrons, one of which is a maſterly piece. The front of the houſe towards the garden is decorated with ſeveral *baſſo-relievo's* repreſenting *Hercules* fighting with a lion, ſacrifices of ſeveral kinds, and with forty ſtatues and buſto's. On the ſteps ſtand two lions; that on the left-hand as you come from the houſe is the beſt, though a modern

piece; one of the fore-feet reſts on a red and white marble ball, and under it are theſe words:

Opus Flaminii Vaccæ Romani.

'The work of *Flaminius Vacca*, a native of *Rome*.'

Here are alſo the ſtatues of *Silenus*, with *Bacchus* or *Saturn*; of *Mercury*, and *Mars*, or a gladiator, all three by a modern hand, and of bronze; three kings, of porphyry; and farther up, near the garden, a fourth of the ſame ſtone. In the garden is a remarkable ſtatue of *Venus*, upon a fountain, and in another place a ſtatue of *Rome* triumphant, in a ſitting poſture; two large vaſes of oriental granate, which formerly belonged to *Titus*'s baths, and were placed here by cardinal *Alexander de Medecis*; two large maſked heads by *Michael Angelo*, and an obeliſk of *Egyptian* marble, embelliſhed with hieroglyphics: but the fineſt piece of all is a dying *Cleopatra*, which is an exquiſite ſtatue about three times as large as the life, with a viper twiſting itſelf round her arm; it exactly reſembles that in the *Vatican*. According to *Plutarch*, ſuch an image of *Cleopatra* was the moſt diſtinguiſhed part of *Auguſtus*'s triumphal proceſſion *; that image was probably the original, of which this ſtatue is a copy.

On the other ſide of the garden is a groupe of *Niobe* with her children, and *Diana* and *Apollo* ſhooting arrows at them. The number of figures in this groupe are fifteen, beſides a horſe ſtanding upon a rock. The whole is cut in marble, and one of *Niobe*'s ſons is of *Parian* marble. Her daughter endeavours to ſhelter herſelf behind her mother; but none of theſe figures have eſcaped the injuries of time. Moſt of them are as big as the life, and *Niobe* is much bigger: they were dug up without St. *John*'s gate, together with the gladiators now in the *Tribuna* at *Florence*. *Pliny*, in his *Hiſt. Nat. lib.* xxxvi. *c.* 5. ſays, that it was not known whether the groupe of *Niobe* and her children in the temple of *Apollo Soſianus* at *Rome* was the work of *Praxiteles* or *Scopas*; but there is no certainty that this *Niobe* in the *Villa Medica* is the original mentioned by *Pliny*, and much leſs is the ſkill of *Praxiteles* or *Scopas* to be judged of by this performance. And though *Pliny* had been more particular in his deſcription, and the *Niobe* of *Medicis* had correſponded with it, this would not abſolutely decide the point; many copies being made by the ancients from one admired original, and at preſent not diſtinguiſhable from *Groupe of Niobe.*

* *Cap.* 109. *In triumpho Cleopatræ imago, & anguis brachio inhærentis illata eſt.* 'In the 'triumphal proceſſion was carried a ſtatue of *Cleopatra*, with a viper faſtened on her arm.'

it.

it. The poetical fable of *Niobe* is related in the ſixth book of *Ovid*'s *Metamorphoſis*.

Villa Montalta *or* Negroni.

The *Villa Montalta*, planned by *Sixtus* V. when cardinal, has loſt a great deal of its beauty ſince it was ſold in the year 1696, to cardinal *Negroni*: however, the garden ſtill affords ſome good walks, and a few water-works. Near the great canal is an elegant fountain, by *Bernini*, adorned with an image of *Neptune*, ſtanding betwixt *Apollo* and *Mercury*. Round the court of this houſe, which ſtands in the middle of the garden, are ſeveral ancient earthen urns; and near the entrance are two ſtatues of *Marcellus* and *Marius* ſitting on *Sellis Curulibus* or ivory chairs, which, according to a *Greek* inſcription, ſtill legible, were cut by *Apollonius*. Of the antiques in the apartments, the moſt remarkable are, the goddeſs *Nænia* in marble, and the buſto's of *Geta*, *Severus*, *Druſus*, &c.

Villa Pamfili.

Prince *Pamfili*'s *Villa* (which is alſo called *Belreſpiro)* on mount *Janiculus*, without the *Porta Aurelia*, is one of the fineſt *Villa's* near *Rome*, and particularly pleaſant in winter; its walks, groves, and avenues conſiſting entirely of ever-greens. Here is a mall four hundred and ſixty common paces in length, a ſpacious open lawn for *Carouſels*, and a plantation of pine-trees, deſigned as a ſhelter for deer. In a round area before the north ſide of the palace, ſtand the buſto's of the twelve *Cæſars*, with an antique *baſſo-relievo* under each of them; the water which play from the wall againſt every one of theſe buſto's gives this place a delightful freſhneſs in ſultry weather. The flower-garden is expoſed to the ſouth; and at the end of it is a large fiſh-pond: it is alſo adorned with the ſtatue of *Alexander the Great*, and ſeveral curious antique pieces of ſculpture. Among theſe are, the heads of *Nerva* and *Tullia*, the ſtatue of an *Hermaphrodite*, and the tomb of *Diadumenianus*, a ſon of the emperor *Severus Maximus*: ſome of theſe have been given away from this palace to the *Albani* family, beſides ſeveral fine paintings carried from this, in order to embelliſh the *Pamfili* palace within the city; however, a curious eye may ſtill meet with variety of entertainment here.

The outſide of the palace is adorned with *baſſo-relievo's*, buſts, and ſtatues; particularly the buſto's of *Vitellius* and *Claudius* over the grand entrance. In the firſt apartment are, the ſtatues of *Seneca*, *Venus*, and *Diana*, the buſts of *Tiberius*, *Claudius*, and *Veſpaſian*, and the modern ſtatues of *Innocent* X. and a *Bacchanalian* by *Giulio Romano*. On the left hand is the chapel decorated with a fine altar-piece, repreſenting the virgin *Mary*, painted by *Caravaggio*. In the ſecond apartment are to be ſeen a very grand urn of oriental alabaſter, the ſtatues of a *Veſtal* virgin, and *Caius Marius*, and two ſmall, but beautiful pillars of oriental jaſper, with the head of *Titus* on one, and of *Domitian* on the other. The third

apartment is adorned with fine pillars of green, black, and brown marble; the ſtatues of *Julia Auguſta* and *P. Clodius*; a curious table of inlaid gems, with ſeveral portraits by *Giorgione*, and *Noah*'s ark by *Baſſano*. In the fourth apartment, on another table of inlaid gems, ſtands a curious porphyry vaſe, with a cover of the ſame. Here are alſo the marble ſtatues of *Bacchus*, *Julia*, *Apollo*, and *Faunus*; the fable of *Andromeda*, an exquiſite *baſſo-relievo*, and the buſts of *Brutus*, and an old woman, by ſome thought to be the goddeſs *Nenia*, by others a *Sybil* of porphyry. Among the paintings are three portraits of the virgin *Mary* by *Raphael*, *Perugino*, and *Guido*, and that of a young lady named *Beatrice*, of the houſe of *Cenci*, who was beheaded for parricide. This was *Gaetona*'s laſt performance. In the fifth apartment are to be ſeen five pictures by *Manciola* a *Fleming*, repreſenting the moſt remarkable diverſions at *Venice*, and near it Chriſt apprehended in the garden, on the mount of *Olives*; which is one inſtance among ſeveral of the want of due attention to propriety, in diſpoſing the paintings in the palaces of *Italy*, by thus intermingling ſolemnity and farce. In the round parlour ſtand two pieces of ordnance, caſt at *Venice*, and the ſtatues of *Diana*, *Adonis*, a *Gladiator*, with the buſto's of *Fauſtina*, *Severus*, *Galba*, and *Julius Cæſar*.

In the firſt chamber of the upper ſtory are to be ſeen *Cain* killing *Abel* by *Guercino*, a *Carità* by *Valentin* a *Frenchman*, and a *Faïna*, or *Marten* cut in marble by *Bernini*. In the ſecond apartment are, a large ſea-piece of a ſtorm and ſhip-wreck by *Tempeſta*; a marble buſto of *Julia Auguſtus*'s daughter; the heads of *Marius*, *Marcus Aurelius*, and of *Nerva*, the only one in *Rome* of that emperor, with a ſmall red marble ſtatue of *Bacchus*. The third chamber contains three battles, one painted by *Antonio Valle*, and the other two by *Manciola*. On the cieling is a naked *Venus* drawn in her car, by *Sacchi*; but the late prince *Pamfili* had the nudity of the goddeſs covered by a thin drapery, and by the help of plaſter, the ſtatues in this *Villa* were alſo rendered leſs offenſive to modeſty. Theſe amendments were made at the inſtigation of the *Jeſuits*, who were endeavouring to make that prince their own; but this reformation proved of a ſhort continuance, and the prince reſolved to have matters put upon the old footing again. Hereupon, a ſecond alteration was made where it was practicable, which did a great deal of damage to the ſtatues, *&c.* By the ſame kind of falſe delicacy, the naked *Venus à belles feſſes* in the gardens of *Verſailles* has ſuffered not a little; for *Madame de Mantenon*'s * modeſty being offended at it, a drapery was ſuper-added, by which means, ſome pieces from this delicate ſtatue were broken off.

* I do not know, whether the author was miſinformed in this particular; it being the general opinion in *France*, that this was done at the deſire of the late duke of *Orleans*, who had ſeveral pictures at *Palais Royal* painted black on the ſame account.

In the third apartment are the ſtatues of *Flora* by *Algardi*, a *Grecian* queen, *Bacchus*, and *Antinous*; ſeveral groupes of boys at play by *Algardi*, and a fine inlaid table.

The fourth is adorned with ſome good paintings by *Baſſano*, the river *Nile* of *Egyptian* marble, a marble head of *Pappirius*, and a table of *lumachella*.

The fifth and laſt room has in it two pictures by *Paolo Veroneſe*, *Taddeo Zuccaro*'s family by himſelf, with ſome other good paintings; the buſto's of *Vallerian*, *Veſpaſian*, *Domitian*, and *Mammæa*, with an old ſtatue of a *Præfica*, or one of thoſe women who were hired by the ancients to weep at funerals; a ſet of creatures to whom what the poet harſhly ſays of the whole ſex is perfectly applicable:

Ut flerent, oculos erudiere ſuos.

'Falſe tears they ſhed whene'er occaſion calls,
'And teach their eyes to weep.'——

Among the ſtatues on the ground-floor are *Cybele* riding upon a lion, *Diana*, *Hercules*, one of the *Muſes*, an *Hermaphrodite*, and a marble groupe of *Jacob* wreſtling with the angel by *Algardi*. From the ſame artiſt's hand alſo came the braſs buſto's of *Innocent* X. of the houſe of *Pamfili*, and of the famous donna *Olympia Maldachini* (his holineſs's ſiſter-in-law, and grandmother to *Giov. Battiſta Pamfili*, &c.) Here are alſo the ſtatues of *Meleager*, *Ceres*, *Diana*, *Titus*, and *Diadumenus*. This *Villa*, with the gardens, *&c.* is above five *Italian* miles in circuit, and was built from a deſign of *Algardi*; a particular deſcription and account of it may be ſeen in a work called *Le Statue e vedute della Villa Pamfilia intagliate in acqua forte da Domenico Barriera, libro in* 84 *fogli & mezzi fogli Imperiali*. The conduit of the *Aqua Paolina* paſſing through it to the *Aurelian* road is a great conveniency, and ſupplies the water-works.

Villa Patrizia. This beautiful *Villa* ſtands without the *Porta Pia*, and was built in the year 1717 by cardinal *Giovanni Patrizio*. The walks are advantageouſly diſpoſed, and the houſe is of the moſt elegant architecture. One of the rooms is very naturally embelliſhed all over with grotto or ſhell-work. In the upper apartments are a great number of fine copper-plates and pictures; and among the latter are the battles of *Prague* and *Leipzig* on canvas.

Villa di Strozzi. The duke *de Strozzi*'s *Villa* on the *Viminal* mount, for its fine avenues and ſtatues, is very well worth ſeeing. Among the latter is a modern piece of *Adam* and *Eve*, and a ſmall elegant ſtatue of St. *Laurence* by *Bernini*.

There

There is one great defect in the *Italian* gardens, *viz.* the want of gravel for the walks, the materials of which are little better than ſand; but this is in ſome meaſure counter-balanced by leaving ſeveral ſpots free from artificial improvements, where nature diſplays its beauties, and as the poet expreſſes it, *General remarks on the Italian gardens.*

'——————Wantons as in her prime
'Wild beyond rule or art, enormous bliſs!'

Indeed forced elegancy and artificial regularity, which as it were bear the marks of the rule and compaſs, afford no laſting and real entertainment. Hence it is that the *Dutch* gardens, with all their minute decorations, ſoon tire the eye. The gardens of *Verſailles* are ſuch a ſcene of magnificence and beauty, that at firſt they are never viewed but with aſtoniſhment; and the *French*, when they ſhew thoſe gardens, may well take upon them to ſay, * 'Our king is the only prince who 'can force nature †.' But this artificial and ſumptuous ſplendor ſoon palls; and moſt people of taſte, for a pleaſant walk, prefer *Marly*, where art has not excluded nature but the beauties of each are as it were placed in contraſt.

* Poſſibly never any prince had ſuch a reliſh for the groſſeſt adulations as *Lewis* XIV. of *France*. The following diſtich on the building of the *Louvre*, is, among many others, a glaring inſtance of it:

Par urbi domus eſt, urbs orbi, nostra triumphis
Et belli & pacis par, Ludovice, tuis.

'This palace is equal to a city, this city reſembles a world; but thy actions, magnanimous hero, are far ſuperior to theſe.'

That monarch, however, was highly delighted with this piece of flattery; but that nature is not to be forced, *Lewis* found to his coſt, in the canal of *Languedoc*, which never anſwered the deſign of the incredible ſums expended on it.

† A certain gentleman converſing, at *Verſailles* gardens, with a *Frenchman*, upon the different methods of laying out gardens; and giving the preference to natural beauty, the latter anſwered, *C'eſt bon pour un petit particulier, mais un Roy de France doit forcer la nature.* 'That may do well enough for a private gentleman; but a king of *France* ought to force 'nature.'

LETTER LIV.

Of *Tivoli*, *Frescati*, &c. and the Country about *Rome*.

SIR,

THE country about *Rome* is pleasant; but, like the rest of the ecclesiastical state, thin of inhabitants, the melancholy consequence of the want of trade, the multitude of monks and ecclesiastics, the rapacity of ministers and papal families, who, during their temporary grandeur, enrich themselves at any rate. Along the delicious plains betwixt *Rome* and *Tivoli*, *Frescati*, *Veletri*, &c. neither town nor village is to be seen; so that, in harvest-time, the peasants of *Viterbo*, *Perugia*, and the mountainous parts of St. *Peter*'s patrimony, resort thither to help the few wretched inhabitants to get in their corn. What gives this country a worse appearance is, that the mountainous parts, on account of their salubrious air, and coolness in summer, are generally chosen for building, preferably to the dry scorched plains.

Frescati stands on a mountain, about twelve *Italian* miles from *Rome*. In the way thither are to be seen the ruins of the *Claudian* aqueduct, of the emperor *Gallienus*'s country seat, and the tomb of *Alexander Severus* in which was found the coffin of that emperor, at present deposited in the Capitol, and in the coffin that famous urn now to be seen in the *Barberini* library. *Frescati* is situated on or near the same spot where the ancient *Tusculum* stood, and derives its name from the arbours or tabernacles built by the inhabitants of *Tusculum*, when their city was demolished, in the pontificate of pope *Celestine* III. *A. D.* 1191. This charming place is at present the summer-residence of several persons of the first rank, who have not only splendid palaces and gardens here, but have taken the advantage of this favourable situation among hills for making very grand water-works, such as would make a figure even at *Versailles*; and I cannot but impute it to something worse than want of judgment, that the seats of the *Roman* nobility at *Frescati* have been spoken of by travellers with a contempt which they little deserve.

Tusculum.

In the short account which I purpose to give of them, I shall begin with the *Villa Aldobrandini*, or the *Belvedere*, which is remarkable for its fine water-works. They form a kind of theatre, and a brass globe supported on the shoulders of *Atlas*, ejects water on all sides. Near this statue are a tyger and a lion fighting, and the water issuing from the mouth

Villa Aldobrandini.

mouth and noſtrils of the former exactly imitates the ſnarling of that animal when enraged. The column of water in the center of the fountain riſes to the height of ſeventy-four *palmi*, and is attended with a noiſe like the whizzing of ſky-rockets. Here is alſo a *Faunus*, or *Polypheme* (near which are ſeveral other ſtatues and five *baſſo-relievo's*) playing on one of the ancient paſtoral pipes, conſiſting of ſeveral unequal reeds, and a *Centaur* blowing a horn, which is ſaid to be heard for four *Italian* miles. The water which ſupplies theſe curious works is brought hither from a ſpring ſix miles diſtant from this *Villa*. In an arched hall here, is alſo to be ſeen mount *Parnaſſus*, with *Apollo*, the Muſes, and *Pegaſus*; the muſic of the choir proceeds from an artificial cuckow, and an organ with variety of ſtops put in play by water, as is another placed before the theatre. The keys of theſe inſtruments are moved by braſs pins fixed in a cylinder which turns on its axis by means of a water-mill. Near mount *Parnaſſus* ſtand the ſtatues of *Corinna* and *Sappho*, and on the ſides or walls of it, *Apollo*'s chief adventures are painted *in freſco*. Over the door within is this diſtich:

Huc ego migravi Muſis comitatus Apollo,
Hic Delphi, hic Helicon, hic mihi Delos erit.

'Hither reſorts with me * each tuneful Muſe;
'This ſhall be *Delphos*, *Delos*, *Helicon*,
'And all our pleaſing haunts ſo fam'd of old.'

This curious ſaloon is paved with fine ſmall ſtones curiouſly arranged, and repreſenting flowers, foliages, and birds; and in the center of the pavement is a hole, over which a light globe, or ball is kept in a perfect equilibrium at the diſtance of a ſpan from the floor only by the impetus of the air forced up by water through the hole. The caſcade conſiſts of ſixty-five ſteps, and on both ſides are tortoiſes, dolphins, and other aquatic animals, cut in ſtone, and ſpouting water at each other. In the garden, not far from the caſcade, is a fine wilderneſs, with ſeveral ſhady narrow walks in it. The cielings of the apartments in the houſe are painted *in freſco* by *d'Arpino*. This *Villa* at preſent belongs to prince *Pamfili*, who, to avoid the expence and fatigue of being crowded with viſitants, ſeldom reſides here.

The palace of Signior *Horatio Falconeri* has a beautiful *façade*. Under the altar of the chapel belonging to this palace is depoſited the bare ſkeleton of St. *Alexis Falconeri*, in a white ſhroud, where there is a monument erected in honour of him, over-againſt that of the beautiful Palazzo Falconeri at Fraſcati.

* *Apollo.*

Giuliana of the ſame family. The apartments are adorned with ſeveral good paintings, and afford a very agreeable proſpect.

Villa Taverna. The *Villa Taverna* belongs to the *Borgheſe* family, and is ſituated ſomething lower than that of *Monte Dragone*, where *Paul* V. uſed often to reſide, and the cardinals, princes, and embaſſadors who wanted an audience of his holineſs, were lodged at *Taverna*. The *Borgheſe* family at preſent generally ſpend the autumn and winter here, as the air is accounted more healthful than that of *Monte Dragone*.

Monte Dragone. This laſt palace ſtands on an eminence, at the end of a very beautiful avenue. At the entrance are theſe oſtentatious motto's:

Theſſala quid Tempe, quid quæris Adonidis hortos
Hæc tibi pro cunctis Villa Draconis erit.

'*Theſſalian Tempè* and *Adonis'* groves
'No more ſhall charm, but yield to this receſs.

And farther on:

Heſperidum noſtris quantum viridaria cedunt,
Cuſtos eſt tanto mitior ore Draco.

'*Heſperian* groves are far ſurpaſs'd by theſe;
'No monſter guards this rural calm retreat.'

Some idea may be formed of the largeneſs of this palace from the number of its windows, which are no leſs than three hundred and ſeventy-four; and from one of them the noble owner has a proſpect of his own eſtate, to the amount of ſixty thouſand *ſcudi*, or crowns, a year. In the apartments are to be ſeen a braſs *buſto* of *Paul* V. and a white marble one of cardinal *Scipio Borgheſe*; a ſmall wooden crucifix cut by a man who was born blind, the Lord's-Supper by *Caraccioli*, the victory of the arch-angel *Michael* by *Perugino* (the dragon being repreſented with a woman's head, copied from the portrait of a certain lady,) the Scourging of Chriſt, and a *Madonna*, both by *Titian*, with other valuable pieces. Here is alſo an antique ſtatue of *Bacchus* when a boy, the head is by *Bernini*, who has made the like addition to twelve other ancient pieces. One apartment here, is filled with portraits of eminent perſons. In the great gallery ſtand two gigantic buſto's, the largeſt is that of *Fauſtina*, the other of *Antinous*; ſeveral animals, painted by *Pioli*, whoſe pencil produced the large piece of *Orpheus* with his lyre among the beaſts. This gallery opens into a fine portico adorned with pillars,

deſigned by *Vignola*, where, and in the little garden adjoining to it, are ſeveral curious ſtatues, buſto's, and fountains.

Here is a proſpect of the *environs* of *Rome*, quite as far as the ſea; and here I cannot wholly omit the ſtory of an unfortunate mother and daughter of the family of *Cenci*, whoſe portraits are ſhewn in one of theſe apartments. The father of the latter was ſuch an abandoned wretch, that he could not refrain from acts of brutal, and even unnatural luſt with his wife in his daughter's preſence, and made ſeveral violent attempts on her perſon alſo. To put a period to ſuch indignities, ſhe had recourſe to a moſt deſperate attempt which her father's horrid villany prompted her to. She concealed two aſſaſſins in her chamber, who were to murder her father in his ſleep; but when the dreadful moment came, the two villains were ſeized with fear, or ſudden remorſe, and ſhewed a reluctancy to perpetrate the murder. Upon this, the daughter, in a tranſport of rage, ſnatched a *Stiletto* from the hands of one of the aſſaſſins, and ſtabbed her father as he ſlept, who expired amidſt a deluge of blood. This dreadful cataſtrophe happened in the time of *Paul* V. and the mother and brother being privy to the deſign, they were all three beheaded before the caſtle of St. *Angelo*. The Pope ſhewed them no other favour, notwithſtanding they were of a noble family, than that of ordering ſome guns to be fired, at the time of their execution, from the caſtle of St. *Angelo*, as a ſignal for his holineſs to pronounce a benediction in their behalf. The daughter died with great reſolution; and her youth and beauty drew a flood of tears from the ſpectators. *Melancholy ſtory.*

The front of the *Villa Ludoviſi* at *Freſcati* faces the city; it has a pleaſant garden, conſiſting of an infinite variety of ever-greens, and at preſent belongs to the duke *di Guadagnolo*. Here, without a preliminary treaty with the gardener, it is ſcarce poſſible to avoid being wetted, more or leſs, by the water-works contrived for that purpoſe. Among other water-works, the caſcade in the wilderneſs is well contrived. In the palace, which affords alſo a noble proſpect, are ten marble buſto's, two writing-tables embelliſhed with all kinds of figures in *Florentine* work, and a night-piece of a landſcape covered with ſnow. Villa Ludoviſi.

The *Villas* of *Belpoggio*, *Aquaviva*, *Arigone*, that of the duke *di Sora*, and ſome others I ſhall not pretend to deſcribe particularly, as travellers ſeldom have ſo much leiſure or ſo little judgment as to throw away their time on common objects. About two *Italian* miles from *Fraſcati* ſtood *Cicero*'s *Tuſculum*; and on the road to *Marino* the ruins of the celebrated gardens of *Lucullus* are ſtill to be ſeen.

Tivoli lies on a hill, about eighteen *Italian* miles from *Rome*, but the road to it is entirely level. A remarkable rivulet called *Solfatara* or *Salforata*, the water of which is white and emits a diſagreeable ſulphurous ſmell, Tivoli.

ſmell, runs acroſs the road. This property has been taken notice of long ſince by *Martial*, in one of his Epigrams.

Itur ad Herculei gelidas quà Tiburis arces
Canaque Sulphureis Albula fumat aquis.

——————— ‘ The way that leads
‘ From *Rome* to lofty *Tibur*’s cool retreat,
‘ And foaming *Albula*’s ſulphureous waves.

Further on, one croſſes the *Anio* or *Teverone*, which forms a noble caſcade near *Tivoli*. The inhabitants poſitively affirm this little town to have been built ſix hundred and forty years before the city of *Rome*, and round its arms ſtill retain the ancient motto, *Superbum Tibur*, i. e. ‘ Proud ‘ *Tibur*.’ On the bridge built acroſs the *Anio*, near the caſcade, is the following inſcription:

Urbani VIII. Pontif. O. M. Anno XIV.
Franciſco Barberino Em. Principe civitatem Tiburtinam gubernante,
S. P. Q. T. Pontem vetuſtate corruptum & penè labantem
Incolarum caſtri veteris aliorumque civium commoditati reſtituit,
Curantibus
R. P. D. Marcello Melchiorio Utr. Sig. ref. V. Gub.
Joh. Bapt. Roncetto J. V. D. Cap. Militiæ,
Dominico del Signore & Hilario Cocanario Prioribus
A. D. M. DC XXXVII.

‘ In the fourteenth year of the pontificate of *Urban* VIII. the moſt ‘ noble prince *Francis Barberini* being governor of *Tivoli*, this bridge ‘ being decayed by length of time, was, for the ſafety and conveniency ‘ of the inhabitants, thoroughly repaired at the expence of the ſenate ‘ and people of *Tivoli*, &c. *A. D.* 1673.’

But with ſubmiſſion to ſuch an auguſt body, I muſt obſerve, that the ſenate and people of *Tivoli*, at preſent, make but a very mean figure; and that their ancient town they ſo much boaſt of, is but a wretched hole, excepting only the *Villa Eſtenſe*, ſaid to have coſt the family whoſe name it bears three millions, and even that fine houſe is going to decay as faſt as time can effect it.

Villa Eſtenſe.

In this palace is to be ſeen a *Venus* in the attitude of that in the *Tribuna* at *Florence*, but larger. The chapel is famous for its altar-piece, on which is a fine *Madonna*. The ſuite of eight rooms on the ground floor are beautifully painted *in freſco* by *Frederico Zuccaro*, *Muſiano*,

ſiano, and *Tempeſta*. Here is alſo a ſmall marble groupe of the *Nile*, and twelve boys ſporting about it. Formerly, in the gardens were fountains adorned with the ſtatues of *Leda*, *Æſculapius*, *Arethuſa*, *Pandora*, *Flora*, *Pomona*, and *Antinous*, with the grotto of *Venus*, a *Sybil*, &c. but the preſent ruinous condition is a plain indication of the abſence of the owner: however, moſt of the water-works are kept up; for, as they are eaſily ſupplied from the *Anio*, they cannot be very chargeable. The large baſon juſt before the palace, with a ſtatue of a horſe in the center of it, furniſhes a great quantity of water. Near this baſon is a long row of ſome hundreds of eagles, pyramids, vaſes, and other figures, cut in ſtone and fixed on pedeſtals, with *baſſo-relievo's* of ſtories taken from *Ovid's Metamorphoſis*, and water is ejected by all of them. This row of figures being ſome hundreds of common paces in length, is a very elegant ornament; and at the end of it ſtands a ſhip with its maſts and rigging as it were engaged, and vigorouſly defending itſelf by ejecting water from all parts. On an eminence, near it, is a repreſentation of ancient *Rome*, with its temples, circi, theatres, obeliſks, baths, columns, triumphal arches, and aqueducts; but as it is made only of brick, it is now falling to decay. The *Girondola* or dragon fountain throws up a vaſt column of water to the height of twenty *palmi*, the fall of which makes a very agreeable noiſe. The water-organ, over which is a beautiful ſtructure adorned with ſtatues and *baſſo-relievo's*, is alſo a curious piece of work; and the ſteep caſcade, where the water at once precipitates itſelf from a conſiderable height without ſteps, is alſo in a good taſte. In the lower part of the gardens, lie two large fragments of a *Coloſſus* found here. Here are alſo cypreſs-trees of the height and thickneſs of a well-grown oak. The water-works at *Tivoli*, upon the whole, ſurpaſs thoſe at *Fraſcati*; but the latter affords a more agreeable proſpect; for *Tivoli* lies on the brow of a chain of hills, by which a great part of its proſpect is interrupted on one ſide.

In the market-place at *Tivoli*, ſtand two large *Egyptian* idols of oriental granate, ſuppoſed to be images of *Iſis*, which the *Tiburtine's* brought as a monument of their deciſive victory over the inhabitants of *Norcia*, though ſome maintain that they were brought hither from *Adrian's Villa* within this town. Not far from the fall of the *Teverone*, on the left-hand as one comes from *Rome*, are the ruins of a temple of *Veſta*, or the *Tiburtine Sibyl* according to ſome, and according to others, of *Hercules*; round which was formerly a colonade of ſixteen pillars, but now only ten are remaining. The baſe of the portico has been well preſerved, ſo that the feſtoons and foliages on the *baſſo-relievo's* ſtill make a very beautiful appearance. The pillars and *friſe*, at the entrance, are broken; but the following words are ſtill legible:

L. GEL-

L. GELLIO. L. F.

Hercules *anciently worſhipped at* Tivoli.

That *Hercules* was particularly worſhipped at *Tivoli*, appears from *Martial, lib.* i. and from ſeveral pieces of ſculptures found there, on which the prieſts of this potent deity are termed *Auguſtales Herculanei*; poſſibly it was to ſecure his protection againſt the floods of the river *Anio*, *Hercules* being accounted the protector of the dry land againſt the violence of the waters. Hence *Statius*, deſcribing *Surrentinum* his friend *Pollio*'s ſeat on the ſea-ſhore, near the temples of *Neptune* and *Hercules*, ſays,

——— *Gaudet gemino ſub numine portus,*
Hic ſervat terras, hic ſævis fluctibus obſtat.

SILVAR. *lib.* 2.

'Two deities protect the ſacred place,
'One guards the land, and one the raging ſea
'Reſtrains within its bounds.

And *Pighi* takes notice of the following inſcription at St. *Vincent*'s church, of a vow made to *Hercules*, as the patron of *Tivoli*.

Herculi.
Tiburt. Victi.
Et. ceteris. DIs.
Præt. Tiburt:
L. Minicius
Natalis
Coſ. Augur.
Leg. Aug. Pr. Pr.
Provinciæ
Maſiæ, infer.
Votis. ſuſc.

There is alſo the following inſcription on the wall of a private houſe near the market-place at *Tivoli*.

Herculi.

Herculi. Saxano. Sacrum.
Ser. Sulpicius Trophimus
Aedem. Zothecam. culinam *
Pecunia. ſua. a. ſolo. reſtituit
idemque. dedicavit. K. Decemb.
L. Turpilio. Dextro. M. Mæcio. Rufo. Cos.
Eutychus. Ser. peragendum. curavit.

The date, according to the conſuls mentioned in this inſcription was the 225th year of the Chriſtian æra.

Hercules Tiburtinus is alſo to be met with in *Gruter*, *p.* 49. *n.* 6. *p.* 1013. *n.* 3. *Hubert. Golzio in Theſauro rei antiquariæ, Operum tom.* I. *p.* 8. *Pigh. Herc. Prod. p.* 36. and *Suetonius*, in his *Life of Caligula*, ſtiles *Tibur*, *Urbs Hercula ſacrum*; 'A town conſecrated to *Hercules*.' And in *Strabo* and *Martial* it is called *Herculean Tibur*.

Suetonius, in his *Life of Auguſtus*, *c.* 72. ſays, *Ex ſeceſſibus præcipuè frequentavit—& Tibur, ubi etiam in porticibus Herculis templi perſæpè jus dixit*; 'Among his ſummer retreats, he alſo frequented *Tibur*, and 'very often uſed to ſit for the adminiſtration of juſtice in the portico's of '*Hercules*'s temple.' However, it is more probable, on ſeveral accounts †, that the above-mentioned ruins are thoſe of the temple of the *Sibylla Tiburtina* ſpoken of by *Lactantius*: *Decimam Tiburtem nomine Albuneam, quæ Tibure coliur ut Dea juxta ripas Anienis, cujus in gurgite ſimulacrum ejus inventum eſſe dicitur tenens in manu librum.* 'The tenth, 'or the *Tiburtine Sibyl*, called *Albunea*, to whom divine worſhip is paid 'at *Tibur*, on the banks of the *Anio*, and whoſe image is ſaid to have 'been found in that river, with a book in her hand.' This conjecture is greatly favoured by the ſituation of the ruins, and receives farther ſtrength from *Horace* ‡:

* The *Culina*, as may be ſeen in *Feſtus*, was the place for entertainments at funerals and ſacrifices. *Aggenus Urbicus* makes it, in the plural number, to ſignify the burial-places in the ſuburbs for the poor. *Zotheca*, according to its etymology, ſignifies a place for keeping live beaſts.

† The author's reaſons are here omitted, as they run into a tedious detail of the diſputes between antiquarians on this head, *&c.* which would give the reader little or no entertainment.

‡ In order to underſtand the author's meaning, which is ſomething obſcure, it muſt be obſerved, that *Albunea* is the name of the caſcade formed by the *Anio* or *Teverone*; and alſo of the river-nymph, who probably was no other than *Ilia*, the wife of *Anio*, and derived her name from *Albula*, the ſource of that river. This nymph, *Lactantius* ſays, was the *Sibylla Tiburtina*. There was alſo at *Tibur* a grove ſacred to *Albunea*. This may caſt ſome light on the paſſage in *Horace* quoted in the next page.

Me nec tam patiens Lacedæmon,
Nec tam Lariſſæ percuſſit campus opimæ,
Quam domus Albuneæ reſonantis,
Et præceps Anio, & Tiburni lucus, & uda
Mobilibus pomaria rivis. Lib. I. Od. 7. v. 10.

'Not fair *Lariſſa*'s fruitful ſhore,
'Nor *Lacedæmon*, charms me more
'Than high *Albunea*'s airy walls,
'Reſounding with her water-falls,
'And *Tivoli*'s delightful ſhades,
'And *Anio* rolling in Caſcades,
'That thro' the flow'ry meadows glides,
'And all the beauteous ſcene divides.' ADDISON.

So that poſſibly it was not from the oracles delivered by the ſibyl that ſhe got the name of *Reſonans*, or Reſounding; but rather from the roaring of the neighbouring cataract in the *Anio*.

Virgil alſo mentions the groves of *Albunea* as renowned for oracles, to whom, from the high ſituation of her temple, he gives the epithet of *alta*, or *loſty*:

At Rex ſollicitus monſtris, Oracula Fauni
Fatidici genitoris adit: lucoſque ſub altâ
Conſulit Albuneâ: nemorum quæ maxima ſacro
Fonte ſonat, ſævamque exhalat opaca Mephitim.

'*Latinus*, frighted with this dire oſtent,
'For council to his father *Faunus* went:
'At the high grove renown'd for prophecy,
'Which near *Albunea*'s ſulph'rous fountain lie.' DRYDEN.

That the image of this goddeſs was dug up here in the *Villa* of *Eſte*, with the inſcription *Sibylla Albunea*, is affirmed by *Antonio del-Re*, *Antiq. Tiburt. part.* i. *c.* 5. *p.* 87.

Obſervations on the inſcriptions of Tivoli, *&c.*

In this and the other ancient inſcriptions I rely on the learned antiquarians by whom they have been collected, having myſelf not been able to make any ſuch diſcoveries; the *Villa Eſtenſe* affords none; and to look for them in the houſes of *Tivoli* I ſoon found to be loſt labour; they being moſt of them very mean, and built with brick. I muſt own, before my firſt journey into *Italy*, I was big with expectations of meeting every where on the houſes and other buildings with a variety of ancient

cient inſcriptions, but was ſtrangely diſappointed: and though the Univerſity at *Turin*, the palaces of *Mattei*, *Albani*, and ſome others at *Rome*, and likewiſe ſeveral *Villa's*, the pavement of St. *Paul's* church, a few libraries, the town of *Verona* and other places afford a conſiderable number of valuable ancient inſcriptions; yet theſe are as nothing in compariſon of the many thouſands publiſhed by *Gruter*. I own I am at a loſs what can become of that multitude of ancient inſcriptions, *&c.* in a country, which, ſince *Gruter's* time, has been free from commotions, wars, and ravages that might have occaſioned the loſs or deſtruction of them.

But to return to the temple of *Hercules* or the *Sibyl* at *Tivoli*: the pillars without are indeed of marble, but the work within is only brick. In the niches are ſome paintings *in freſco*; but as the virgin *Mary* is to be ſeen here, it is plain the Chriſtians had converted this building into a church. This hill affords a charming proſpect not only of the caſcade, but of the ſpots where the ſeats of *Horace* and *Catullus* are ſuppoſed to have ſtood. The violence of the fall or cataract of the *Teverone* down the precipice turns the water entirely to foam, and has conſiderably excavated the rocks beneath. At a *Carmelite* monaſtery half a league farther up the hill, directly facing the *Caſcadelle*, one is entertained with the ſight of another water-fall; but neither of them is to be compared to the caſcade formed by the *Rhine* near *Schafhauſen*, or of the *Velleno* in the diſtrict of *Terni*.

Tivoli has in all ages been celebrated for the extraordinary ſalubrity of its air, as appears from ancient authors; and it ſeems alſo to have been a favourite retreat of *Horace*: *Healthy air at Tivoli.*

Tibur Argeo poſitum colono
Sit meæ ſedes utinam ſenectæ;
Sit modus laſſo maris, & viarum,
Militiæque! HOR. Lib. ii. Od. 6.

'May *Tibur* to my lateſt hours,
'Afford a kind and calm retreat;
'*Tibur*, beneath whoſe lofty towers
'The *Grecians* fix'd their bliſsful ſeat,
'There may my labours and my wand'ring ceaſe,
'There all my toils of warfare reſt in peace.' FRANCIS.

However, *Freſcati* is full of *villa's* and gardens; whereas all that *Tivoli* has to boaſt of is the *Villa* of *Eſte*.

Whoever delights in amuſing himſelf among broken walls and undiſtinguiſhable heaps of ruins, may fully gratify his curioſity at *Tivoli*, among the remains of the *villa's* of *Adrian*, *Caligula*, *Syphax* king of *Numidia*, *Zenobia* queen of *Palmyra*, *M. Lepidus*, *Plautus*, *Quintilius Varus*, *Marcus Lolius*, *Mæcenas*, *Ventidius Baſſus*, and ſeveral others, whoſe names are made uſe of to ſtamp the mark of antiquity, where little or nothing of their ancient grandeur is any more to be ſeen. What *Montmartre* and its environs are to *Paris*, *Tivoli* is to *Rome*, with regard to its quarries of Stone, which I have frequently mentioned under the name of *Pietra Travertina*, or *Tivoli*-ſtone. Concerning *Montmartre*, the *French* have a ſaying (which may be as applicable to *Tivoli* and *Rome*) the ambiguity of which will ſcarce hold good in other Languages: *Il y a plus de Montmartre à Paris, que de Paris à Montmartre*; 'There is more to be ſeen of *Montmartre* at *Paris*, than of *Paris* at *Montmartre*.'

Lago Solfatara.

Four *Italian* miles from *Tivoli* lies the *Lago de Bagni*, or *Solfatara*, in which are ſixteen floating iſlands *. The largeſt of theſe iſlands is not

* This lake, with its floating iſlands, perfectly agrees with what *Pliny* ſays of the *Valemonian* lake, *lib.* viii. *Ep.* 20. *Color cæruleo albidior, viridiore preſſior; ſulphuris odor, ſaporque medicatus, vis quâ fracta ſolidantur, ſpatium modicum, quod tamen ſentiat ventos, & fluctibus intumeſcat. Nulla in hoc navis (ſacer enim eſt) ſed innatant inſulæ herbidæ, omnes arundine & junco tectæ, quæque aliâ fœcundior palus, ipſaque illa extremitas lacûs effert.---Interdum junctæ copulatæque & continenti ſimiles ſunt; interdum diſcordantibus ventis digeruntur; nonnunquam deſtitutæ tranquillitate ſingulæ fluitant. Sæpe minores majoribus, velut cymbulæ onerariis, adhæreſcunt; ſæpe inter ſe majores minoreſque quaſi curſum certamenque deſumunt; rurſus omnes in eundem locum appulſæ, qua ſteterunt, promovent terram, & modo hac modo illac, lacum reddunt auferuntque; ac tum demum, cum medium tenuere, (non) contrahunt. Conſtat pecora herbas ſecuta ſic in inſulas illas, ut in extremam ripam, procedere ſolere, nec prius intelligere mobile ſolum, quàm littore abrepta, quaſi illata & impoſita, circumfuſum undique lacum pavent; mox quo tulerit ventus egreſſa, non magis ſe deſcendiſſe ſentire, quam ſenſerint adſcendiſſe. Idem lacus in flumen egeritur, quod ubi ſe pauliſper oculis dedit, ſpecu mergitur*, &c. 'The colour of it is a pale 'azure, and inclining to green, and the ſmell is ſulphureous, with a mineral taſte. The 'water is of a healing conſolidating quality; the circumference is not large, yet the winds 'have ſufficient power to raiſe waves upon it. No ſhip ſails upon this ſacred lake, but ſe'veral iſlands, covered with reeds and ruſhes, and all kinds of herbs that flouriſh moſt 'in marſhy grounds, and on the ſides of the lake float in it. Sometimes theſe iſlands 'are cloſe and joined together, and appear like firm ground; ſometimes they are diſ'perſed by the force of the winds, and ſometimes in a calm they float ſeparately. A ſmall 'iſland is frequently ſeen to ſwim after a larger, like a boat after a ſhip; and the large 'and ſmall iſlands often ſeem as if they were preparing for a race or an engagement with 'each other: then again being driven to the land, their ſurface appears to have increaſed. 'Sometimes they take away, and then reſtore to view, different parts of the lake; but 'when they are towards the middle of the lake they are never joined together. It happens 'that the cattle, for change of paſture, ſometimes venture upon theſe iſlands, imagining 'themſelves on the extremity of the banks of the lake, and without being ſenſible that 'the land is afloat. When they find that they are upon the lake, as if they had been in'ſenſibly conveyed and placed there, they are extremely frightened at ſeeing themſelves

'encompaſſed

not above fifty or ſixty feet in circumference; ſo that it is not difficult to puſh them from the ſhore with a pole. The water of this lake, and the little ſtream of *Salforata* mentioned above, is impregnated with chalk and ſulphur; ſo that the graſs and other vegetables growing on its banks are ſpeckled with white incruſtations exactly reſembling, both in ſhape and colour, the comfits made of coriander, anniſeeds, *&c.* Hence they are called *Comfetti di Tivoli*, or *Tivoli* comfits*. The water of the lake and rivulet is alſo ſtill in reputation for curing the aſthma, itch, and all cutaneous diſtempers. As for its medicinal virtues in ancient times, beſides the temple erected here to *Hygeia* or the goddeſs of Health, the daughter of *Æſculapius*, the following inſcriptions from *Pinaroli* are ſufficient evidences:

Proculus Sacerdos
M. D. M. Igiæ Sac.
ad aquas albulas
D. D.

C. Julius
S. P. F. D. M.
ad aquas albulas
D. D.

According to *Strabo* and *Pliny*, the water near the ſurface of this lake is cold; but at the botom, where it is far from the influence of the cool air, and near the ſubterraneous heat cauſed by the ſulphur, *&c.* it is warm.

Albano is a place of conſiderable reputation for its antiquities, and ſerves as another ſummer receſs for the *Roman* nobility. At the diſtance of a mile from it ſtands *Caſtello Gandolfo*, the favourite reſidence of pope *Clement* XI. which otherwiſe has nothing to ſatisfy the curioſity of a traveller. Albano.

'encompaſſed on all ſides with water; afterwards, when the wind drives them back, they 'ſeem as little ſenſible of their debarking as they were of their embarking on theſe floats. 'This lake diſcharges itſelf into a river, which, at a little diſtance, buries itſelf under-'ground, and there continues its courſe.' The *Vadimonian* lake lies pretty near the conflux of the *Nera* and *Tiber*, but on this ſide of the latter, and in the dominions of the great duke of *Tuſcany*. The *Prædia Amerina*, where *Pliny* was when he ſaw this lake, is not to be confounded with the little town of *Ameria*, or *Almeria*, in *Umbria*, almoſt oppoſite to it. The lake ſtill retains its ancient colour and ſmell; but the floating iſlands do not exhibit the ſame *phænomena* as they did in *Pliny*'s time.

* *Seneca Nat. Quæſt. lib.* iii. *c.* 20. *Hoc minus videbitur tibi mirum, ſi noteveris, Albulam, & ferè ſulphuratam aquam circa canales ſuos tuboſque durari.* 'This will not appear ſo 'very ſtrange to you, if you obſerve how the water of *Albula*, or any other water impreg-'nated with ſulphur, forms a concretion within the conduit or pipes through which it is 'conveyed.'

The

Grotta Ferrata. Tully's *ſeat.*

The abbey of *Grotta Ferrata*, which is twelve miles from *Rome*, is ſaid to occupy the place of *Tuſculum*, *Cicero*'s ſeat. In the church of this abbey, are ſeveral good pictures by *Domenichino*, and one of the virgin *Mary*, pretended to be painted by St. *Luke*.

Petrefactions.

Petrefactions are not uncommon in the *Campania*; particularly ſeveral kinds of elephant's teeth and bones, *Pectunculitæ tam tranſverſim quam per longum ſtriatæ, pectunculitæ univalves ſtriatæ majores, conchæ ſtriatæ, conchitæ læves, Corallium articulatum Ferrantis Imperati, Turbinitæ faſciatæ, Dentales, Tubulitæ vermiculares, pectinitæ bivalves, Chamitæ leviter & tranſverſim ſtriatiæ Trochi, Purpuræ ventricoſæ, Bucardites*, &c.

LETTER LV.

Of the Remains of Antiquity at *Rome*.

SIR,

AFTER ſo circumſtantial an account of the city of *Rome*, without expatiating any farther on that ſubject, I ſhall refer the curious to *Roſſi*, *Pinaroli*, *de Seine*, and other writers. What I intend here is only to give a ſhort account of ſuch remains of antiquity as are at preſent to be ſeen at *Rome*, and which have not been ſpoken of in the former part of this volume.

Titus's *amphitheatre.*

The amphitheatre of *Titus* has been honoured by *Martial* with this pompous epigram:

Omnis Cæſærio cedat labor Amphitheatro
Unum pro cunctis, fama loquatur opus.

'To *Cæſar*'s amphitheatre let all
'The nobleſt ſtructures rais'd by human ſkill
'Henceforth give place, while fame reſounds its praiſe.

And to this day, after all the injuries of time, it is not to be beheld without aſtoniſhment. The whole edifice is of *Travertina* ſtone, with four galleries over one another, adorned with pillars of the *Doric*, *Ionic*, *Corinthian*, and Compoſite order. According to *Eutropius* and *Caſſiodorus*, five thouſand, or if *Dio Caſſius* may be credited, nine thouſand wild

beaſts of all kinds were killed within its area at the dedication of it. In the time of *Paul* III. or about the year 1534, it was ſtill in a good condition, conſiſting of eighty arches, four of which were larger than the others, and were placed oppoſite to each other at right-angles, being the four grand entrances. It was ſixteen hundred and twelve geometrical feet in circumference, and the external figure of it circular, but the inſide was elliptical or oval. Twelve thouſand *Jewiſh* captives were employed as labourers, and incredible ſums expended in building this amphitheatre. The dimenſions, *&c.* of this ſtupendous edifice may be ſeen in *Vitruvius* and *Lipſius*, and likewiſe in *Maffei*'s elaborate treatiſe *de Amphitheatris* *; where he ſhews, that amphitheatres built with ſtone were far from being ſo numerous as is generally imagined, and that *Rome*, *Verona*, and *Capua* excepted, there was not probably a city in all *Italy* could boaſt of having one †. Hiſtorians have often confounded the words *Amphitheatrum*, *Theatrum*, *Circus*, *Stadium*, *Arena*, putting the one for the other: indeed, that wooden amphitheatres were built in ſeveral parts of the *Roman* empire, appears from *Tacitus*, *Annal.* IV. where he relates the fall of one of theſe wooden ſtructures at *Fidena*, not far from *Rome*, in *Tiberius*'s time. This accident was occaſioned by the weakneſs of the materials and defects in the work; he adds, that fifty thouſand people were killed and hurt; or, according to *Suetonius* and *Oroſius*, about twenty thouſand perſons loſt their lives in that amphitheatre.

Where the wild beaſts were kept.

The wild beaſts were not, according to the opinion of ſome, kept in the vaulted places under the firſt row of ſeats as the amphitheatres were neither ſpacious enough, nor of proper ſtrength ‡; but were brought from diſtant places to the *Arena*, from whence they were turned looſe from their cages, *&c.* The amphitheatre at *Rome* owes its name of *Coliſeo* or *Coloſſeum*, rather to its own ſurpriſing magnitude, than to the *Coloſſus* which ſtood before *Nero*'s golden palace. In 1725, a plan and elevation of the amphitheatre begun by *Veſpaſian*, and finiſhed by *Titus* was publiſhed at the *Hague* in a large folio, with ſeveral copper-plates by *Carlo Fontana* ‖. From that work it appears to be five hundred and ſixty feet in length, four hundred and ſixty-ſeven in breadth, and in

Dimenſions of Titus's *amphitheatre.*

* Among the ancient writers *Lipſius* has left two books *de Amphitheatro*: *Fabricius* makes mention of more. The amphitheatre at *Verona* is deſcribed at large by *Torelli*.

† At *Niſmes* in *France* there is a ſuperb amphitheatre built of huge blocks of marble, which is ſtill almoſt entire. The author mentions one at *Arles*, but poſſibly he means this.

‡ Nothing can be better adapted for the purpoſe, than thoſe vaulted dens, in the amphitheatre at *Niſmes*, both for ſpaciouſneſs and ſtrength: But whether that ſtructure excels thoſe of the ſame kind in *Italy*, I cannot determine, having never ſeen the latter.

‖ *Amphitheatro Flavio deſcritto e delineato del Caval. Carlo Fontana*, 1725, is a pompous work, and illuſtrated with twenty copper-plates, yet would admit of ſome improvements.

height

height an hundred and forty; the length of the *Arena* two hundred and ſeventy-three, the breadth an hundred and ſeventy-three, and the external circumference of the whole building one thouſand five hundred and ſixty-ſix feet. A great quantity of ſtone has been taken from this antient ſtructure for building the palaces of *Farneſe*, St. *Mark*, and the *Cancellaria*; but ſome pretend, that ſuch ſtones only were carried away as had been thrown down by the weather or earthquakes, and not one removed from its proper poſition. However that be, no manner of care is now taken to preſerve this noble ſtructure, and the area within it is over-run with graſs and weeds. On the ſide towards the capitol, the following modern inſcription has been ſet up.

Amphitheatrum Flavium,
Non tam operis mole & artificio
ac veterum ſpectaculorum
memoriâ,
Quàm ſacro innumerabilium Martyrum
Cruore illuſtre
Venerabundus hoſpes ingredere;
Et in auguſto magnitudinis Romanæ monumento
Execratâ Cæſarum ſævitiâ
Heroës fortitudinis Chriſtianæ
Suſpice & adora.
Anno Jubilæi MDCLXXV.

'Stranger, this noble amphitheatre claims thy veneration leſs for its 'magnitude, architecture, and the ancient ſports exhibited, than 'for the blood of innumerable martyrs ſhed in it; and ſeeing this au-'guſt monument of *Roman* greatneſs deteſt the barbarity of the pagan 'emperors, and admire the heroic magnanimity and firmneſs of the 'primitive Chriſtians.'

In moſt of the ſtones on the outſide of this amphitheatre, are holes of about three or four inches in diameter. Some are of opinion, that when the Popes reſided at the *Lateran* palace, markets and fairs uſed to be kept here, and that thoſe holes were made in the walls, in order to erect booths or ſtands at thoſe times: but this conjecture ſeems groundleſs, as the holes are continued along the wall to a great height, where they could be of no manner of ſervice on ſuch occaſions. Others imagine theſe holes to have been made when the edifice was built, and that the iron cramps or braces for binding the ſtones together were inſerted in them and faſtened with melted lead. This method of binding the ſtones together

together in building, is indeed mentioned by *Thucydes, lib.* iv. and *Vitruvius, lib.* ii. *chap.* 8. and the marquis *Maffei* obſerved ſuch holes, not only in the triumphal arch at *Suſa*, but even in the ſtones in edifices which had remained untouched; and upon applying the chiſſel for parting them, he had met with ſuch iron braces faſtened with lead, which could not but confirm him in his opinion of the deſign of theſe holes. Whether, in the many ravages which the city of *Rome* has undergone, the enemy would make plunder of lead and iron, or whether the poor herdſmen, whoſe cattle uſed to feed hereabouts, for want of other employment, took the trouble of forcing them out, it is not eaſily determined. We are informed by *Caſſiodorus, lib.* iii. 31. that ſo early as king *Theodore*'s time, it was found neceſſary to decree penalties for thoſe who ſhould ſteal lead and iron out of the walls of ancient buildings.

According to the moſt exact computation, the number of ſpectators which this amphitheatre might contain, amounted, at moſt, but to thirty-four thouſand, excluſive of thoſe in the upper gallery; ſo that to me it ſeems very ſtrange, that ſome writers ſhould ſo far impoſe on the world: for *Ammianus Marcellinus*, in his ſixteenth book, ſays, that it conveniently held eighty-ſix thouſand perſons ſitting and twenty thouſand ſtanding, ſo that all might have a full view of the ſpectacles exhibited there. The ſame author, in *lib.* xvi. *c.* 16. calls this edifice, *Amphitheatri molem ſolidatam lapidis Tiburtini compage, ad cujus ſummitatem ægrè viſio humana conſcendit*; i. e. 'A prodigious amphitheatre, built of *Tiburtine* 'ſtone, to a height almoſt beyond the ken of human eyes.'

The ſweating pillar.

Betwixt the amphitheatre and the triumphal arch of *Conſtantine the Great*, is a pillar, which, on account of the water ſpringing out of it like a fountain, is called *Meta Sudans* or ſweating pillar. It may be ſuppoſed to have been very uſeful for the people to come and drink at it when heated at the games; but this fountain alſo appears from a paſſage in *Seneca*'s letters to have been in being even ſo early as *Nero*'s time. It has been ſeveral times repaired, though at preſent it makes but a mean appearance.

Triumphal arch of Conſtantine the Great.

The triumphal arch of *Conſtantine the Great*, ſhews the decline of ſculpture, even in that emperor's time, which was above a hundred years before *Rome* fell under the power of the barbarous nations. Even the medals ſtruck ſince thoſe of *Caracalla*, are not comparable to thoſe of the emperor's before him. Hence, the beauty of ſome pieces in this triumphal arch inclines me to think that they are works of an earlier date, and belonged to ſome other ancient monument, as the arches of *Trajan* or *Domitian*. That at leaſt ſome of the *baſſo-relievo's*, now in *Conſtantine*'s arch, were originally in that of *Trajan*, is little to be queſtioned; as were likewiſe the eight mutilated ſtatues, whoſe heads, accord-

ding to *Paulus Jovius*, *Lorenzo de Medicis* privately broke off and conveyed away to *Florence*. This arch ſtands in the *Via Appia*, at the junction of the *Celian* and *Palatine* mounts. Under the main arch are theſe words:

Liberatori Urbis.

'To the deliverer of the city.'

And on the other ſide:

Fundatori Quietis.

'To the author of the public tranquility.'

The inſcription on both ſides on the architrave is as follows:

Imp. Cæſ. Fl. Conſtantino Maximo
P. F. Auguſto. S. P. Q. R.
Quòd inſtinctu divinitatis, mentis
Magnitudine, cum exercitu ſuo
Tam de Tyranno, quàm de omni ejus
Factione, uno tempore juſtis
Rempublicam ultus eſt armis,
Arcum Triumphis inſignem dicavit.

'To the emperor *Conſtantine*, *&c.* the ſenate and people of *Rome* 'have dedicated this triumphal arch, becauſe, thro' a divine impulſe, 'with a greatneſs of mind, and by force of arms, he delivered the com- 'monwealth at once from the tyrant and all his faction.'

One ſide is alſo inſcribed with

Votis X. Votis XX.

And the other with,

Sic X. Sic XX.

Bas-reliefs *on the triumphal arches.*

The *baſſo-relievo's* on this and other triumphal arches at *Rome*, are treated of at large in a work intitled, *Admiranda Romanarum Antiquitatum ac veteris ſculpturæ veſtigia anaglypho opere elaborata*, &c. embelliſhed with

with thirty-eight copper-plates, by *Bartoli*, and illuſtrated with plates full of judicious obſervations by *Bellori*.

In the way from hence, over the *Campus Vaccinus* to the capitol, ſtands the triumphal arch of *Titus*, which is in very good condition; and on that ſide of it facing the *Coliſeum* is the following inſcription: Titus's *triumphal arch.*

Senatus
Populuſque Romanus
Divo. Tito. Divi. Veſpaſiani. F.
Veſpaſiano. Auguſto.

'To the emperor *Titus*, ſon of *Veſpaſian*, the ſenate and people of '*Rome* have erected this arch.'

This noble ſtructure conſiſts but of one arch; and on it are repreſented the river *Jordan*, the *golden candleſtick* with ſeven branches, two jubilee trumpets, the table of the ſhew-bread, and other utenſils belonging to the temple of *Jeruſalem*; which ſerve to throw ſome light upon the *Jewiſh* antiquities, as the learned *Reland* has ſhewn in his treatiſe *de Spoliis Templi Hieroſolymitani in Arcu Titiano Romæ conſpicuis*, printed at *Utrecht* in 1717. This triumph is celebrated alſo in the following inſcription found at *Rome*, and which, it is not improbable, formerly belonged to this arch:

S. P. Q. R.
Imp. Tito. Cæſ. Divi. Veſpaſiani. Filio.
Veſpaſiano. Aug. Pont. Max. Tr. Pot. X.
Imp. XVII. XIIII. P. P. Principi. ſuo. qui.
Præceptis. Patriæ. conſiliiſque.
&.
Auſpiciis. gentem. Judæorum. domuit.
&. urbem. Hieroſolymam.
omnibus. ante
ſe Ducibus. Regibus. Gentibus.
aut. fruſta. petitam.
Aut. intentatam. delevit.

The triumphal arch of *Severus* and *Marcus Aurelius* in the *Campus Vaccinus* ſtands near the back part of the capitol. It conſiſts of three arches, and is of *Grecian* marble; amidſt all the damages it has ſuſtained, it ſtill affords ſatisfaction to a curious ſpectator. There are yet to be ſeen on the two fronts, the following inſcriptions: Severus's *triumphal arch.*

Imp. Cæſ. Lucio. Septimio. M. Fil. Severo. Pio. Pertinaci. Aug. Patri. Patriæ, Parthico. Arabico & Parthico Adiabenico Pontif. Maximo Tribunic. Poteſt. XI. Imp. XI. Coſ. III. Procoſ. &

Imp. Cæſ. M. Aurelio L. F. Antonino Aug. Pio. Felici. Tribunic. Poteſt. V. Coſ. Procoſ. P. P.

Optimis fortiſſimiſque Principibus ob Rempublicam reſtitutam Imperiumque Populi Romani propagatum inſignibus virtutibus eorum domi foriſque S. P. Q. R.

The ſubſtance of which is as follows:

'To the moſt excellent emperors *Septimius Severus* and *Marcus Aurelius*, fathers of their country, the ſenate and people of *Rome*, in acknowledgment of the reſtoration of the ſafety of the ſtate, and the aggrandizement of the *Roman* empire by their valour and eminent virtues, have erected this monument.'

To theſe two princes and *Julia Auguſta*, *Septimius*'s wife, another arch was erected in the *Forum Boarium*, near St. *George*'s church, by the ſilver-ſmiths and merchants inhabiting that *Forum*, which was ſo called, according to *Tacitus* and *Livy*, from the brazen figure of an ox which ſtood there. On this arch *Septimius* and *Julia Auguſta* are repreſented offering a ſacrifice; and in another part of it *Marcus Aurelius Antoninus* performing the ſame ceremony, with this inſcription:

Imp. Cæſ. L. Septimio. Severo. Pio. Pertinaci. Aug. Arabic. Adiabenic. Parth. Max. fortiſſimo feliciſſimo Pontif. Max. Trib. Poteſt. XII. Imp. XI. Coſ. III. Patri Patriæ. & Imp. Cæſ. M. Aurelio Antonino Pio Felici Aug. Trib. poteſt. VII. Coſ. III. P. P. Procos. fortiſſimo feliciſſimoque Principi & Juliæ Aug. Matri Aug. N. & Caſtrorum & Senatus & Patriæ & Imp. Cæſ. M. Aurelii Antonini Pii felicis Aug. Parthici Maximi Britannici Maximi ArgentarI & Negotiantes BoarI hujus loci (qui invehent) devoti Numini eorum.

Triumphal arch of Galienus.

Galienus's triumphal arch is not embelliſhed with any ornaments, and from the church that ſtands near it, is now called *L'Arco di S. Vito*. The inſcription on it is as follows:

Galienus

Gallieno. Clementiſſimo. Principi.
Cujus. invicta. virtus.
Sola. pietate. ſuperata. eſt
Et. Saloninæ. Sanctiſſimæ. Aug.
M. Aurelius. Victor.
dedicatiſſimus
Numini Majeſtatique
eorum.

In the *Forum Romanum*, or, as it is now called, the *Campus Vaccinus*, beſides the remains of ſeveral temples, is the largeſt baſon of one piece of granate that was ever ſeen in *Rome*. It is twenty *Roman* feet in diameter, and perfectly round or circular. Whatever noble uſe it was put to by the ancients, it now only ſerves for a drinking-trough for ſheep and oxen. Forum Romanum.

Here is alſo ſhewn the ſpot where the chaſm was, into which *Marcus Curtius*, according to the known fable *, leaped, to ſave his country from the peſtilence. So early as *Ovid*'s time, no marks of that lake or chaſm was to be ſeen, as is plain from the ſixth book of the *Faſti* †. Curtius's chaſm.

The *Campus Martius* anciently extended to the area before the *Rotunda*; but as to the extent of it, according to the preſent diſpoſition of the ſtreets and houſes, antiquarians are far from being agreed. Campus Martius.

The

* The author juſtly claſſes this tranſaction among the fables of antiquity. *Livy* himſelf entertained ſome ſcruples concerning this ſtory. *Hiſtor. lib.* vii. *c.* 6. *Cura non deeſſet, ſi qua ad verum via inquirentem ferret: nunc famâ rerum ſtandum eſt, ubi certam derogat vetuſtas fidem & lacus nomen ab hac recentiore inſignitius fabula eſt.* 'Could a cautious enquiry 'clear up the truth of this affair, it ſhould not be wanting; but now, tradition is all we have 'to rely on, and here its great antiquity weakens the credit of the fact.' But nothing can be more ſuſpicious, than the variances among hiſtorians. *Varro* ſays, *de lingu. lat. lib.* iv. *p.* 36. *De lacu Curtio triceps hiſtoria. Nam & Procilius non idem prodidit quod Piſo, nec quod is C. Aelius ſtilo ſequutus: ſcribunt eum locum eſſe fulguratum, & ex ſenatus conſulto ſeptum eſſe, idque factum a Curtio conſule, cui M. Genucius fuit collega.* 'Concerning the *Curtian* lake, there 'are three different accounts: *Procilius*, in ſome meaſure, differs from *Piſo*, and *C. Aelius* 'as little agrees with *Piſo:* They tell us, that the place was ſtruck with lightning, and 'walled in by an act of the ſenate; and that this was done by *Curtius*, whoſe collegue 'was *Genucius*.'

† The poet's words are expreſs, and to the point, *Faſt. lib.* vi. *v.* 401:

Hoc ubi nunc fora ſunt, udæ tenuere paludes,
Amne redundantis foſſa madebat aquis.
Curtius ille lacus, ſiccas qui ſuſtinet aras,
Nunc ſolida eſt tellus, ſed lacus ante fuit.

but poſſibly the poet's word will not be taken, ſince a paſſage in *Suetonius* is as expreſs to the contrary. *Vit. Aug. c.* 57. *Equites Romani natalem Auguſti ſponte atque conſenſu biduo ſemper celebrârunt. Omnes ordines in lacum Curtium quotannis ex voto pro ſalute ejus ſtipem jaciebant.*

The Circus Maximus.

The *Circus Maximus* is ſaid to have been ſituated between the *Palatine* and *Aventine* mounts, and was of ſuch a compaſs, that, according to *Pliny*, *lib.* xxxvi. *c.* 15. three hundred and twenty thouſand perſons might conveniently ſit in it, and have a ſight of the games. At preſent its ruins extend from St. *Anaſtaſia* to St. *Gregory*'s church, and is taken up with fields and gardens. Upon digging a foot and a half in this place, was diſcovered a pavement, as ſmooth and compact as if it was made of caſt metal. The emperors, from this palace on mount *Palatine*, had a view of the diverſions exhibited in the *Circus*.

Caracalla's Circus.

The remains of *Caracalla*'s *Circus* are to be ſeen near St. *Sebaſtian*'s church, in the *Appian* road; and near it is a ſquare building, called *Il Spogliatore*, or *Spogliarium*, where formerly the champions who entered the liſts in the *Circus* and their attendants dreſſed and undreſſed themſelves. Thoſe alſo that happened to be killed or wounded in the combats were carried hither.

Cloaca Maxima.

The moſt perfect remains of the *Cloaca maxima*, or the *great common-ſewer*, which was begun by *Tarquinius Priſcus*, are to be ſeen on the left-hand near the temple of *Janus Quadrifrons*, in the *Forum Boarium*. It was ſixteen feet broad, and ſeveral other ſmaller drains or ſewers diſcharged themſelves into it. That ſuch works greatly contributed to the ſalubrity of the air is unqueſtionable; but that it produced ſuch a revenue to the public treaſury; and that, as ſome pretend, the dirt or ſoil of it was annually ſold for a thouſand talents, to manure gardens and vineyards, I will not take upon me to affirm. I ſhall rather agree with *Dionyſius Halicarnaſſus*, who, in his third book, ſays, That when the cleanſing of the *Cloaca* had been neglected beyond its due time, it was not done at a leſs expence than a thouſand talents. *Pliny* ſays of the *Cloaca*, *Operum omnium dictu maximum, ſuffoſſis montibus atque Urbe penſili ſubterque navigata.* 'They are the greateſt and moſt ſurpriſing of all public works, 'being cut through ſeveral hills, and under the very foundations of the 'city.'

Signior Genc.'s *gardens.*

One of its channels paſſes under the church of *S. Stefano alle Carozze*, and through Signior *Tiberio Genci*'s garden into the *Tiber*. Some years ago, in theſe gardens was found a piece of black ſlate, now made into a table; and for its extraordinary ſize, being twenty-two ſpans long, and five and a half broad, it is valued at a hundred *ſcudi*. In this garden is

ciebant. 'The *Roman* knights did voluntarily, and by conſent, celebrate the anniverſary 'of *Auguſtus*'s birth for two days together; and all the ſeveral orders of the people did, 'every year, in conſequence of a vow they had made for his ſafety, throw a piece of mo-'ney into the *Curtian* lake.' To ſave the credit of both theſe authors, it muſt be admitted, that the *Curtian* lake exiſted in *Auguſtus*'s time, and alſo that before his deceaſe it diſappeared, and an altar of *Saturn* erected in its place.

to

to be ſeen a mark, and an inſcription ſignifying the great height to which the *Tiber* roſe in the year 1686. From hence likewiſe one has the beſt view of the remains of the ancient bridge, called *Pons Senatorius*. As to the inundations of the *Tiber*, which, in all ages have done ſuch great damage at *Rome*, the ſagacious *Lanciſi*, phyſician to the Pope, imputes them chiefly to the following cauſes: 1. To the force of the ſea, repelling the current of the river. 2. To ſtrong and continued South winds. 3. To obſtructions at the mouth of the river. 4. To the many bridges, whereby the channel is contracted, and the current impeded. 5. To the ruins of bridges and other buildings, which falling into the *Tiber*, have cauſed conſiderable inequalities in the bed of the river. 6. To the great number of mills erected on it. 7. To a certain viſcidity of the *Tiber* water, *&c.*

Columna Antonina.

The *Columna Antonina*, in the *Piazza di Colonna*, is a hundred and eighty feet high, and exhibits a great number of *baſſo-relievo's*, repreſenting the moſt remarkable actions and atchievements of *Marcus Aurelius*. The height of it exceeds that of *Trajan* by thirty-five feet. Within this column a ſtair-caſe winding in a ſpiral line, and conſiſting of a hundred and ninety-two ſteps, leads to a ſquare gallery ſurrounded with an iron baluſtrade, from whence there is a moſt charming proſpect. The light is admitted into this pillar through fifty-two ſmall windows. About fourteen feet higher than this gallery is a ſtatue of St. *Paul*, fourteen *palmi* high, of gilt braſs, erected by *Sixtus* V. who cauſed the whole column to be repaired. On the gallery is this inſcription:

Eques Dominicus Fontana Architectus inſtaurabat Carolo Maderno ejus ex ſorore nepote operis executore. MDLXXXIX.

'This column was repaired, under the direction of *Domenico Fontana*, 'by *Carlo Maderno* his nephew.'

On the pedeſtal of this ſuperb column the following pompous inſcriptions were put up by order of pope *Sixtus* V. whoſe devotion and munificence in reſtoring it to its former beauty, and erecting it on this ſpot in honour of St. *Paul* are commemorated in them:

I. *Sixtus*

I.

Sixtus V. Pont. Max.
Columnam hanc
Cochlidem
Imp. Antonino dicatam,
miſerè laceram
ruinoſamque, primæ
formæ reſtituit
A. MDLXXXIX. Pont. IV.

'This column, with its ſpiral ſtair-caſe, firſt erected in honour of 'the emperor *Antoninus*, but afterwards extremely mutilated and disfi- 'gured, was reſtored to its former beauty by pope *Sixtus* V. in the year 'of Chriſt 1589, and the fourth of his pontificate.'

II.

Sixtus V. Pont. Max.
Columnam hanc
Ab omni impietate
expurgatam
S. Paulo Apoſtolo,
æneâ ejus ſtatuâ
inauratâ in ſummo
vertice poſitâ DD.
A. MDLXXXIX. Pont. IV.

'This column being cleanſed from all profaneneſs and pollution, 'was by *Sixtus* V. conſecrated to the apoſtle St. *Paul*, and a gilt braſs 'ſtatue of that ſaint placed on the top, *A. D.* 1589, and the fourth of 'his pontificate.'

III.

M. Aurelius Imp.
Armenis Parthis
Germaniſque bello
maximo devictis,
triumphalem hanc
Columnam rebus
geſtis inſignem
Imp. Antonino Pio.
Patri dedicavit.

'To his father the emperor *Antoninus Pius*, *Marcus Aurelius*, having 'ſubdued the *Armenians*, *Parthians*, and *Germans*, dedicated this co-'lumn, on which are repreſented his exploits in thoſe long and bloody 'wars.'

IV.

Triumphalis
& ſacra nunc ſum,
Chriſti verè pium
Diſcipulum ferens,
Qui per Crucis
Prædicationem
de Romanis
Barbariſque
triumphavit.

'I am now both a triumphal and a ſacred monument, bearing that 'zealous ſervant of Chriſt, who by the preaching of the croſs, triumphed 'over both the *Romans* and *Barbarians*.'

In the year 1670, a *baſſo-relievo* piece was ſtruck off this pillar by lightning; but was ſoon replaced.

The ſtones with which this column was built are of ſuch an uncommon ſize, that the whole conſiſts only of twenty-eight pieces. The imagery in the upper part of the column is bigger than in the lower; this is almoſt the only inſtance of antiquity where the rules of perſpective, with which the ancients were little acquainted, have been attended to. Plates of a great number of the *baſſo-relievo's* are to be met with in *Montfaucon*; but the moſt pefect account of this pillar is in a particular treatiſe, intitled *La Colonna di Marco Aurelio, ove è ſcolpita l'hiſtoria della guerra e vittoria Marcomannica, diſegnata e intagliata in acqua forte da Pietro Santi Bartoli, ed eſpoſta con brevi note da Gio. Pietro Bellori, libro in 78. mezzi fogli Imperiali per traverſo.*

This pillar falſely called the Antonine.

From the *baſſo-relievo's*, among which are intermixed ſome circumſtances of the *Marcomanian* war, it is very evident that this monument was erected in honour of *Marcus Aurelius*, and not by him to his father *Antoninus Pius*; but for ſome time this error paſſed current, eſpecially under the ſanction of the infallible pope *Sixtus* the fifth's inſcription. At length, in 1704, the genuine pillar erected to *Antoninus Pius* after his deceaſe, came to light, in the *Mons Citorius*; the rubbiſh under which this pillar was above half buried, is a ſufficient proof that in ancient times there was no ſuch hill as the *Mons Citorius*, and conſequently to ſearch among the *Roman* antiquities for the derivation of its name would be to

The true one found.

little purpoſe. In Mr. *Fouquet*'s cabinet there is indeed a middle-ſized copper medal, on one ſide of which is the head of the emperor *Antoninus* ſurrounded with a glory, and this inſcription:

Antoninus Aug. Pius P. P. TR. P. Cos. III.

And on the reverſe, a pillar with this legend:

Felicitas Aug. S. C.

Which would incline one to think that this pillar had been erected whilſt *Antoninus* was yet living; but the title of *Divus*, or God, aſcribed to him on the monument itſelf, utterly overthrows ſuch a conjecture. The erecting of this column indeed might have been reſolved on in his life-time, and this medal ſtruck on that occaſion; but it was not till after his death that the work was finiſhed. It is of red oriental granate; the height of it is ſixty-ſix *palmi* and a half, the circumference twenty-ſix and a half, and the diameter about eight and a half; which, reckoning the *Roman palmi* equal to eight inches, makes the height forty-four feet three inches, the circumference ſeventeen feet nine inches, and the diameter five feet eight inches.

This is *Vignoli*'s calculation in his diſſertation on this column printed at *Rome* in 1705. The firſt who communicated his opinion of it to the public was the chevalier *de la Chauſſe*, the *French* conſul at *Rome* in 1704. An accurate draught of it may be ſeen in the following work, *Piedeſtallo co i baſſi rilievi e iſcrizione della Colonna d'Antonino Pio Imperatore, cavato dalle ruine del Campo Marzo dalla Santa Mem. di Papa Clemente XI. intagliato in acqua forte da Franceſco Aquila in cinque mezzi fogli Imperiali per traverſo.* This pillar is cylindrical, and without any ornaments, and ſtill lies under a kind of ſhed incloſed with iron rails. The pedeſtal is an excellent piece of work, and well preſerved: it ſtands under a particular ſhed by itſelf, and is a ſingle block of *Parian* marble, twelve feet long, and eleven broad, with this ancient inſcription on one ſide:

Divo Antonino Aug. Pio
Antoninus Aug.
Et Verus Auguſtus Filii.

The *baſſo-relievo's* on the other ſide repreſent the apotheoſis of *Antoninus* and his empreſs *Fauſtina*, and likewiſe horſe-races. This pillar, from the place where it was found, is commonly called *Columna Citoria*, or *Citatoria*.

The

The *Columna Trajani*, or *Trajan*'s pillar, is not only of a much larger size, but is adorned with bolder *reliefs* than that of *Antoninus*, and makes a very ſuperb appearance. The grandeur of this column is ſtill heightened by a noble pedeſtal repreſenting a maſs of huge rocks, and embelliſhed with trophies of coats of mail, ſhields, *&c.* The place where it now ſtands is a ſquare hole, ſeven or eight feet deep, the ſides of which are ſupported by brick walls within it. This plainly indicates the great elevation of the ground, and that by the many ravages and plunders which this famous city has ſuſtained, its ſituation is raiſed much higher than it was when this pillar was firſt erected. The *baſſo-relievo's* are carried round the pillar, and from the bottom to the top form twenty-three ſpiral circumvolutions. The ſubject of them is *Trajan*'s expedition againſt *Decebalus* king of the *Dacians*, and they contain near two thouſand five hundred figures; but with ſo little regard to perſpective, that thoſe in the rear of a corps appear as large and as full in view, as thoſe in the front. The ſtair-caſe within conſiſts of an hundred and eighty-four ſteps, and is very light by means of forty-three apertures or windows properly diſpoſed. In the higheſt gallery are theſe words: Columna Trajani.

Sixtus V. Pont. M. B. Petro Apoſt. Poſuit A. III.

'Dedicated to St. *Peter* by *Sixtus* V. of bleſſed memory, in the third 'year of his pontificate.'

The urn with *Trajan*'s aſhes, which is ſaid formerly to have been fixed on the top *, has been obliged to give place to a braſs gilt ſtatue of St. *Peter*. This pillar is of marble, and the whole conſiſts of only thirty-four pieces.

The pedeſtal conſiſts of one ſtone, the baſe of eight, the *Torus* of one, the ſhaft of twenty-three, and the capital of one. On the pedeſtal is this inſcription:

SENATVS. POPVLVSQVE. ROMANVS.
IMP. CAESARI. DIVI. NERVAE. F. NERVAE
TRAIANO. AVG. GERM. DACICO. PONTIF.
MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. PP.
AD. DECLARANDVM. QVANTAE. ALTITVDINIS.
MONS. ET. LOCVS. TANTIS. OPERIBVS. SIT. EGESTVS.

* *Entropius*'s account differs from this; in his *Hiſt. Rom. lib.* viii. he ſays of *Trajan*, *Oſſa ejus collocata in urna aurea, in foro quod ædificavit, ſub columna ſita ſunt, cujus altitudo CXLIV pedes habet.* 'His bones were put in a golden urn, which was depoſited under 'a column of a hundred and forty four feet in height, ſtanding in the forum which he 'built.'

The inſcription is ſomewhat defaced; but the imperfect words *Tanti----ibus*, it is plain, can mean nothing elſe but *Tantis operibus*.

The curious may receive farther ſatisfaction concerning this remarkable pillar in the following works:

1. *Alphonſi Ciacconii Hiſtoria utriuſque belli Dacici a Trajano Cæſare geſti ex ſimulacris, quæ in columna ejuſdem Romæ viſuntur, collecta. Adjecta hujus columnæ explanatio. Romæ*, 1576, *fol.*

2. *Raph. Fabretti de Columna Trajani Syntagma cum fig. Rom.* 1683 & 1690, *fol.*

3. *Colonna Trajana, con tutta l'hiſtoria della guerra Dacica, e della Vittoria contro i Daci ottenuta da Trajano, ſcolpita nella medeſima Colonna nuovamente diſegnata, e accreſciuta di medaglie, iſcrizione, e trofei, e intagliata in acqua forte da Pietro Santi Bartoli, coll' indice, ed eſpoſizione Latina d'Alfonſo Ciacconio, compendiata nella volgar Lingua ſotto ciaſcuna immagine da Gio. Pietro Bellori, libro in* 128 *mezzi fogli Imperiali per traverſo.*

Fragments of large granate pillars. Near this column lies ſeveral fragments of granate pillars, which, by their dimenſions, muſt have belonged to ſome extraordinary edifices.

The column before the church of St. *Maria Maggiore* has been already ſpoken of.

Curia Hoſtilia. The few remains of the *Curia Hoſtilia*, and *Nero*'s golden palace, if they really belonged to thoſe edifices, are to be ſeen on mount *Celius*.

Curia Antonini Pii. In the wall of a houſe behind St. *Bartholomew*'s church, in the *Piazza Pietra* are to be ſeen eleven beautiful fluted pillars, of the *Corinthian* order, ſuppoſed to be remains of the *Curia*, or Palace of *Antoninus Pius*.

The *Palatium Auguſtorum* has been mentioned in the deſcription of the *Farneſe* gardens.

Forum Nervæ. Of *Nerva*'s *Forum*, on the ſouth-ſide of the *Quirinal* mount, there ſtill remain a tower and three *Corinthian* pillars, which are much injured by time.

Mauſoleum Auguſti. *Auguſtus*'s *Mauſoleum*, which is in the *Strada de' Pontefici*, behind St. *Rocco*'s church, is a circular lofty building, with thick walls; the area within it is converted into a garden.

In the center ſtands a ſtatue of *Auguſtus*, and the outſide of this building is in a good condition; but the inſide is now ſo decayed, that no idea can be formed of its ancient magnificence.

Tombs of Alexander Severus *and* Cecilia. The remains of the emperor *Severus*'s tomb are without St. *John*'s gate, on the road to *Freſcati*, and that of *Cecilia*, daughter of *Q. Creticus Metellus*, and the rich *Craſſus*'s wife, is to be ſeen in the *Appian* road, beyond St. *Sebaſtian*'s church. The latter looks ſomething like an old decayed tower; and from the number of ox-heads in *baſſo-relievo* on this edifice, it is now called *Capo di Bove*. When this part of *Italy* was the ſeat of war, the enemy often made uſe of this tower for a place

Capo di Bove.

of

of arms, or a fortreſs. At the beginning of the year 1726, was diſcovered, in the *Appian* road, a ſpacious ſepulchre which belonged to *Auguſtus*'s *freed men*, of which curious accounts have been publiſhed by *Bianchini*, *Gori*, and *Salvini*; moſt of its antiquities came into cardinal *Albani*'s poſſeſſion.

Ceſtius's pyramid.

On one ſide of the *Porta Oſtia*, or St. *Paul*'s gate, is a pyramid deſigned for a monument of *Caius Ceſtius*, one of the ſeven *Epulones* or officers, whoſe buſineſs was to furniſh banquets for *Jupiter* and the reſt of the gods. This ſtructure is built with brick, and incruſted with marble. It is a hundred and ten feet high, and each ſide of the baſe is eighty-one ſquare feet and a half. On the eaſt-ſide is this inſcription:

C. Ceſtius L. F. Pob. Epulo Pr. Tr. Pl.
VII. Vir. Epulonum.

The words at length are,

Cajus Ceſtius, Lucii filius, Poblilia, Epulo, Prætor, Tribunus Plebis, Septemvir Epulonum.

On the weſt ſide are theſe words:

Opus abſolutum ex Teſtamento diebus CCCXXX.
arbitratu
Ponti P. F. Clau. Melæ heredis & Pothi L. i. e. *arbitratu Pontii Publiii filii, Claudii, Melæ heredis & Pothi Liberti.*

At the entrance of this pyramid ſtand two fine marble pillars, and within it is an apartment with a *Victory* painted at each corner. A full account and deſcription of this pyramid may be ſeen in *Falconieri*'s diſſertation annexed to *Nardini*'s *Roma Antiqua*.

Mons teſtaceus or Doliolum.

At a ſmall diſtance from the pyramid, towards the city is the *Mons Teſtaceus* or *Doliolum*, commonly called *il Teſtaccio*. This hill conſiſts only of broken earthen veſſels, brought hither from the city, and is a hundred and ſixty feet high, and half an *Italian* mile in circumference. Lately ſome wine vaults have been made here; and as the wine is kept perfectly cool in theſe vaults, in ſummer time it is a place of great reſort.

Of the obeliſks near the *Lateran*, *S. Maria Maggiore*, *S. Maria ſopra Minerva*, and the *Vatican*, as alſo thoſe before the *Rotonda* in the *Piazza Navona*, in the *Villa Medicea*, *Villa Mattei*, and other places, an account has already been given in this volume. They are all of *Egyptian* granate, and of ſuch an enormous ſize, that it is not a little ſurpriſing how

how in ancient times, when mechanics wanted the improvements of later ages, ſuch prodigious maſſes could be carried from place to place and erected. Concerning the ſhips or floats on which they were tranſported from *Egypt* to *Italy*, *Pliny* and *Suetonius* may be conſulted. Some men of learning will not allow theſe obeliſks to have been dug out of the quarries in one ſingle piece, but ſuppoſe that the ancients were poſſeſſed of a ſecret, either as it were of caſting thoſe obeliſks; or of working the materials into a maſs, which being moulded into a proper ſize and figure at the place where it was to be erected, was there dried and indurated either by the air only, or by the help of fire. But if this had been the caſe, how came *Heliogabalus*'s deſign, which was reſolved upon, of erecting a column of an extraordinary height with a ſtair-caſe within it, to be fruſtrated? For *Lampridius* tells us, that this project came to nothing, for want of a block of granate ſuitable to that emperor's vanity*.

Female ſenate. I cannot forbear taking notice here of a ſenate or council of women eſtabliſhed by that effeminate emperor, in order to regulate the ceremonials among the *Roman* ladies. Of this *Lampridius* in *Heliogabalus*'s life ſays, *Fecit & in colle Quirinali Senatulum, id eſt, mulierum Senatum, in quo antè fuerat conventus matronalis —— Sed Semiramica facta ſunt Senatûs conſulta ridicula de legibus matronalibus: quæ quo veſtitu incederent; quæ cui cederet; quæ ad cujus oſculum veniret; quæ pilento; quæ equo ſagmario; quæ aſino veheretur, quæ carpento mulari, quæ boum: quæ ſella veheretur, & utrum pellicea, an oſſea, an eborata, an argentata: & quæ aurum vel gemmas in calceamentis haberent.* 'He alſo inſtituted an inferior ſenate, *i. e.* a ſenate of women in the palace on mount *Quirinal*, where formerly the *Roman* matrons held their meetings.——The ridiculous acts of this auguſt aſſembly extended to dreſs, precedence, ſalutations, equipages, *&c.* They determined who were qualified to keep a chariot, or a ſumpter horſe; who ſhould ride on an aſs; who in a car drawn by mules, and who by oxen; alſo what ladies ſhould be carried in a chair, and what ſort it ſhould be, whether of leather bone, ivory, or ſilver: and laſtly, who ſhould be allowed to wear gold or jewels on their ſhoes.'

Turris Militiæ. Of the *Turris Militiæ*, where the emperor *Trajan*'s guards were ſtationed, ſome remains are to be ſeen in the convent of St. *Catherine* of *Sienna* on the *Quirinal* mount. I have already taken notice of *Mæcenas*'s tower in deſcribing the church of St. *Anthony*.

Some ruins of the wall and ſtable built by *Tarquinius Superbus* are to be ſeen on mount *Eſquiline* in the *Villa Negroni* or *Montalta*.

* *Lamprid. in vita* Heliogabali. *Conſtituerat & columnam unam dare ingentem, ad quam adſcenderetur intrinſecus, ita ut in ſummo Heliogabalum Deum collocaret: ſed tantum ſaxum non invenit, cum id de Thebaide afferre cogitaret.*

Some

Some remains of the warm baths built by *Agrippina*, *Nero*'s mother, are ſtill to be ſeen on the *Viminal* mount, near the church of St. *Vitalis*; and behind the *Panthcon*, or *Rotonda* are to be ſeen the ruins of thoſe of *Marcus Agrippa*. Thermæ Agryppinæ.

The cold baths of the emperor *Caracalla* were on the *Aventine* mount, and it was among the ruins of theſe baths that the celebrated *Toro Farneſe* or *Farneſian* bull was found. Several of the walls and apartments belonging to theſe baths are ſtill to be ſeen among vine-yards and kitchen-gardens. Near *S. Maria* in the *Campo Carleo* were the baths of *Paulus Æmilius*, where a ſuite of apartments round a gallery are ſtill plainly to be diſtinguiſhed. Caracalla's cold baths.

The ruins of *Conſtantine the Great*'s baths are to be ſeen in Conſtable *Colonna*'s garden on mount *Quirinal*; thoſe of *Trajan*'s baths near St. *Priſca*'s church on mount *Aventine*, and thoſe of *Veſpaſian* in the kitchen-garden belonging to the convent of *S. Pietro in Vincoli*. Of theſe laſt there are ſtill remaining nine apartments which ſeem to have ſerved for reſervoirs, and to each of them there are ſeven doors or entrances. They are generally called *Le ſette Sale*. Theſe chambers are not all of a length, but the largeſt is not above thirty-ſeven feet long: the height is about twelve, and the breadth eighteen feet. On the other ſide of the garden are the ruins of the palace called *Caſa Flavia*, where anciently ſtood the groupe of *Laocoön* and his ſons, mentioned by *Pliny*. The old painting *in freſco* on the walls are ſo decayed as to be ſcarce diſcernible. The baths of Conſtantine the Great, &c. Sette Sale. Caſa Flavia.

Diocleſian's baths have been mentioned in my account of the church of *S. Maria degl' Angeli*.

The ruins of *Pompey*'s theatre, which according to *Pliny*, was ſpacious enough to contain forty thouſand ſpectators, are now incloſed within the *Orſini* palace. Pompey's theatre.

Of the temple erected to *Antoninus* and his empreſs *Fauſtina* ten *Corinthian* pillars which belonged to the portico are yet ſtanding before the church of *S. Lorenzo* in *Miranda*, on the *Forum*, with this inſcription: Antoninus's temple.

Divo Antonino & D. Fauſtinæ ex S. C.

The temple of *Bacchus* is ſuppoſed to have ſtood near the church of *S. Coſtanza*.

Of the temple of *Concord* eight oriental granate pillars of the *Ionic* order are ſtill to be ſeen behind the Capitol towards mount *Palatine*. It was built as a memorial of the reconcilement of the people and the nobility at *Rome*. On the architrave are theſe words: The temple of Concord.

S. P. Q.

S. P. Q. R. incendio conſumptum reſtituit.

'This temple having been deſtroyed by fire was rebuilt by order of 'the ſenate and people of *Rome*.'

The temple of *Hercules* has been already taken notice of in the account of St. *Stephen*'s church.

The temple of Janus. Near *Severus*'s triumphal arch in the *Campus Boarius* are the remains of the temple of *Janus Quadrifrons*, which was built of *Greek* marble, and reſembles a large quadrangular tower with four entrances.

Temple of Jupiter the Thunderer. Not far from the temple of *Concord* in the *Forum*, are to be ſeen three pillars, by ſome thought to be the remains of the temple of *Jupiter Tonans* or the Thunderer, and by others that of *Julius Cæſar*. This imperfect word is all that is legible on the pedeſtal:

---ESTITVER.

Temple of Minerva. The temple of *Minerva* ſtood in *Nerva*'s *Forum*, where the front embelliſhed with fine *baſſo-relievo's* is ſtill remaining. In one *bas-relief* over the middle of the *façade* the goddeſs herſelf is repreſented.

The temple of *Minerva Medicea* ſtands on an eminence in a vine-yard behind St. *Bibiana*'s church, and is in pretty good condition.

Temple of Peace. The temple of *Peace* ſtands in the *Campo Vaccino* oppoſite to the *Vigna Farneſe*. Three detached parts of it, which are roofed but very ruinous, are ſtill remaining. The roof is divided into a great number of octangular compartments, formerly ſaid to have been plated with gold. On the ſucceſsful concluſion of the *Jewiſh* war, this temple was rebuilt by *Titus*, and ſplendidly adorned with the ſpoils brought from *Jeruſalem*. *Herodian* and *Ammianus Marcellinus* give an aſtoniſhing account of its riches; and when in *Commodus*'s time this temple was burnt down by lightning, the melted ſilver and gold is ſaid to have flowed out in a ſtream two hundred feet broad and three hundred in length. *Herodian* makes no ſcruple to call this temple μεγιστον και καλλιστον των εν τη πολει εργων, *i. e.* 'The largeſt and moſt beautiful edifice in the whole 'city.' A market for cattle being kept every *Friday* on this place, this famous temple is parcelled into ſeveral diviſions, and let out by the *Apoſtolic* chamber to graſiers as an incloſure for their bullocks, *&c.*

What remains of the temples of *Romulus* and *Remus*, is to be ſeen near the churches of St. *Coſmo* and *Damiano*, and of St. *Theodore*.

The temple of Saturn. The temple of *Saturn* ſtood on the preſent ſituation of St. *Adrian*'s church, where part of the front is ſtill to be ſeen.

The

The temple of the *Sun* is by many antiquarians ſuppoſed to have been the edifice ſince converted into the church of *Madonna del Sole*, and dedicated to St. *Stephen*. The eighteen lofty pillars ſtanding in a row and fixed in the remains of the brick wall, are of *Greek* marble. Others are of opinion, that this church was rather the temple of *Hercules*, or as others will have it of *Veſta*. *Temple of the* Sun.

The ruins of a temple of the *Sun*, and likewiſe thoſe of the *Moon* and *Venus* are to be ſeen in the gardens of St. *Maria Nuova*; the roofs of the two firſt are contiguous and divided into ſmall ſquare compartments, which poſſibly were once plated over with gold or ſilver. That facing the eaſt is ſaid to have been the temple of the *Sun*, and that towards the weſt to have been dedicated to the *Moon*. *The ruins of a temple of the* Sun *and alſo of the* Moon *and* Venus.

We are told in the *Notitia Imperii*, that the number of temples in ancient *Rome* amounted to four hundred and twenty; but at preſent it would be a difficult matter to aſcertain the ſituation of the tenth part of that number.

I ſhall conclude this account of the city of *Rome* with obſerving, that whoever is inclined to take a view of all the particulars above-mentioned, muſt be very expeditious to diſpatch them in ſix weeks; and to reap the entertainment and inſtruction he may propoſe to himſelf, he ſhould be previouſly furniſhed with proper information, and accurate deſcriptions of them. I have, therefore, for the conveniency of travellers, here added a catalogue of the ſeveral public edifices, *&c.* according to their ſituation and proximity; ſo that they may be viewed regularly, and, that as many as lie conveniently may be ſeen in one day to prevent the loſs of time.

Rome is divided into fourteen *Rioni* or quarters; and as the curioſity of a traveller naturally leads him firſt to St. *Peter's* church and the *Vatican*, which are both in the *Rione di Borgo*, I ſhall begin with that quarter. *Modern diviſion of* Rome *into* Rioni *or quarters.*

Rione di Borgo.

1. St. *Peter's* church.
2. The *Vatican* palace.
3. The caſtle of St. *Angelo*, with the bridge leading to it.
4. The manufactory of moſaic work.
5. *La Zeccha*, or the mint.
6. *S. Maria Tranſpontina.*
7. *S. Maria della Pietà in Campo Santo.*
8. *Il Palazzo della Sagra Inquiſizione*, or the palace of the holy inquiſition.
9. *Giardino Ceſio*, the *Ceſi* gardens.
10. *Giardino Barberino*, the *Barberini* gardens.

11. *S. Michel' Arcangelo.*
12. *S. Spiritu in Saſſia.*
13. *Villa Barberina.*

II. Rione di Traſtevere.

1. *S. Onofrio.*
2. *Palazzo Salviati alla Lungara.*
3. *S. Maria, Regina cæli.*
4. *Palazzo Farneſe, alla Lungara.*
5. *Villa Pamfilia.*
6. *S. Pancrazio, fuori delle Mura.*
7. The fountain of *Paul* V. on mount *Janiculo.*
8. *S. Pietro Montorio.*
9. *S. Franceſco, à Ripa Grande.*
10. *La Dogana nuova di Ripa,* or the new cuſtom-houſe.
11. *L'Oſpizio di S. Michele à Ripa Grande,* or St. *Michael's* hoſpital.
12. *S. Maria dell' Orto.*
13. *S. Maria in Traveſtere.*
14. *S. Maria della Scala.*
15. *S. Cecilia in Traveſtere.*
16. *Villa Benedetti.*
17. *Villa Corſini.*

III. Rione di Ripa.

1. *S. Bartolomeo dell' Iſola.*
2. *S. Stefano alle Carozze,* or *Madonne del Sole.*
3. *S. Maria Egizziaca,* and *Pontius Pilate's* houſe.
4. *S. Maria in Coſmedia.*
5. *S. Paolo fuori delle mura.*
6. *SS. Vincenzo e Anaſtaſio alle 3 fontane.*
7. *S. Paolo alle 3 fontane.*
8. *Il monte Teſtaccio.*
9. *Ceſtius's* pyramid.
10. *Il Circo d'Antonino,* the emperor *Antoninus's Circus.*
11. *S. Sebaſtino alle Catacombe.*
12. *S. Gregorio M. nel Monte Celio.*
13. *S. Andrea in Monte Celio.*
14. *SS. Giovanni e Paolo.*
15. *Villa Farneſe nel Palatino.*
16. *S. Maria Liberatrice.*
17. *S. Teodoro.*
18. *S. Anaſtaſia.*

19. *S.*

19. *S. Giorgio.*
20. *S. Giovanni Battiſta decollato.*
21. *Palazzo Savelli,* now the *Orſini* palace.
22. *S. Sabina.*
23. *S. Maria della Conſolazione.*
24. *S. Maria in Portico.*
25. *S. Giovanni Colabita.*
26. *Palazzo Savelli.*
27. *S. Bartolomeo.*
28. *Villa Caſali in Monte Celio.*
29. *Villa Mattei.*

IV. Rione di S. Angelo.

1. *S. Catarina de' Funari.*
2. *Palazzo Mattei.*
3. *Fontana di Piazza Mattei,* the fountain in *Piazza Mattei.*
4. *Il Seraglio dell' Ebrei,* i. e. the *Ghetto,* or the *Jews* quarter.
5. *Palazzo Coſtaguti.*

V. Rione della Regola.

1. *Il grand' oſpizio della SS. Trinità,* the great hoſpital of the Trinity.
2. *S. Franceſco à Ponte Siſto.*
3. *La Fontana di Ponte Siſto,* the fountain near *Sixtus*'s bridge.
4. *S. Girolamo della Carità.*
5. *Palazzo Farneſe.*
6. *Palazzo Pichini.*
7. *Palazzo di Spada.*
8. *Il ſacro Monte della Pietà,* or the charitable corporation.
9. *Il S. Spirito de' Napolitani.*
10. *S. Barbara.*
11. *S. Maria in Monticelli.*

VI. Rione di Parione.

1. *S. Lorenzo e Damaſo.*
2. *Palazzo della Cancellaria,* or palace of the ſtate-offices.
3. *S. Maria e S. Gregorio in Vallicella.*
4. *La Statua di Paſquino, Paſquin*'s ſtatue.
5. *La Piazza Navona.*
6. *S. Agneſe in Piazza Navona.*
7. *Palazzo Pamfilio in Piazza Navona.*
8. *Palazzo Orſini,* late the duke *di Bracciano*'s.
9. *S. Maria dell' Anima.*

10. *Palazzo de' Maximi.*
11. *Palazzo di Pio.*

VII. Rione di Ponte.

1. *S. Giovanni Battiſta de' Fiorentini, à ſtrada Giulia.*
2. *Palazzo Sacchetti.*
3. *Palazzo Lancellotti.*
4. *S. Maria della Pace.*
5. *Il Palazzo Altæmps.*
6. *S. Apollinare,* and the *German* college.
7. *S. Agoſtino.*
8. *S. Maria all' Orſo.*
9. *Bancho del Spirito S.* or the bank.
10. *S. Maria del Suffragio.*
11. *Palazzo di Pallavicino.*

VIII. Rione di Trevi.

1. *S. Maria della Vittoria.*
2. *S. Suſanna.*
3. *Palazzo Barberino alle quattro fontane.*
4. *Il Palazzo Pontificio di Monte Cavallo,* or the pope's palace on *Monte Cavallo.*
5. *SS. Apoſtoli.*
6. *Palazzo del Conneſtabile Colonna.*
7. *Palazzo Ghigi à Santi Apoſtoli,* and the *Corſo.*
8. *Palazzo Pamfilio nel Corſo.*
9. *L'Academia di Pittura del Rè di Francia,* or *French* academy of painting.
10. *S. Nicolò di Tolentino.*
11. *Villa Ludoviſia.*
12. *La Fontana di Trevi,* the *Trevi* fountain.
13. *S. Vincenzo e Anaſtaſio.*
14. *La Chieſa della SS. Concezione de' Frati Capuccini.*
15. *Il Palazzo di Caroli al Corſo.*
16. *Palazzo del Principè Carbognano, al Corſo.*
17. *Palazzo di Gualtieri.*
18. *Forum Nervæ, Nerva's* forum.
19. *Templum Minervæ,* the temple of *Minerva.*

IX. Rione di Colonna.

1. *Villa Borgheſe, fuori di Porta Pinciana.*
2. *Colligium Urbanum de Propaganda Fide.*
3. *S. Andrea delle Fratte.*

4. *S. Sil-*

4. *S. Silveſtro in Capite.*
5. *Palazzo Veroſpi, nel Corſo.*
6. *Palazzo Chiſio al Corſo.*
7. *Curia Innocenziana.*
8. *La Dogana nuova di Terra*, the new cuſtom-houſe for landing imports.
9. *Il Seminario Romano.*
10. *S. Maria ad Martyres*, or *La Rotonda.*
11. *Colonna di M. Aurelio nella piazza di Colonna.*
12. *Colonna Antonina di Monte Citorio.*
13. *Curia Antonini Pii.*
14. *S. Maria in Via.*

X. Rione di Campo Marzo.

1. *SS. Ambrogio e Carlo de' Lombardi.*
2. *Palazzo Gaëtani, al Corſo.*
3. *S. Trinità de' Monti.*
4. *Piazza di Spagna.*
5. *Villa di Medicis.*
6. *La Chieſa di Gieſù & Maria, al Corſo.*
7. *S. Giacomo degl' Incurabili.*
8. *S. Maria de' Miracoli.*
9. *S. Maria di Monte Santo.*
10. *S. Maria del Popolo.*
11. *La Piazza del Popolo.*
12. *Fontana d' Acqua Acetoſa*, or the fountain of mineral water.
13. *Il nuovo Porto di Ripetta.*
14. *Palazzo Borgheſe.*
15. *Collegium Clementinum.*
16. *Villa Ceſi.*
17. *Villa del Papa Giulio III.*
18. *Villa Giuſtiniani.*
19. *Mauſoleo d' Auguſto.*

XI. Rione di S. Euſtachio.

1. *Palazzo Giuſtiniano.*
2. *S. Luigi de' Franceſi.*
3. *Palazzo del Gran Duca di Toſcana*, or the great duke of *Tuſcany*'s palace.
4. *S. Giacomo de' Spagnuoli.*
5. *La Sapienza*, or the Univerſity:
6. *S. Andrea della Valle.*

XII. Rione

XII. *Rione della Pigna:*

1. *S. Ignazio.*
2. *Il Collegio Romano.*
3. *S. Maria ſopra Minerva.*
4. *La Chieſa del Gieſù.*
5. *Palazzo Altieri.*
6. *S. Marco.*
7. *Palazzo del Duca Strozzi.*

XIII. *Rione di Campidoglio.*

1. *Il Campidoglio,* or the Capitol.
2. *S. Maria d' Ara Cœli.*
3. *S. Maria in Portico, in Campitelli.*
4. *S. Gioſeppe de' Falegnami.*
5. *S. Pietro in Carcere.*
6. *S. Luca in S. Martina.*
7. *S. Adriano in Campo Vaccino.*
8. *S. Lorenzo in Miranda.*
9. *S. Coſmo e Damiano.*
10. *Villa Farneſe.*
11. *S. Maria Liberatrice.*
12. *Il Coliſeo,* or *Titus*'s ampitheatre.
13. *La Meta ſudante,* or the ſweating pillar.
14. *L'Arco di Conſtantino M.* or *Conſtantine the Great*'s triumphal arch.
15. *L'Arco di Tito Veſpaſiano,* or *Titus*'s triumphal-arch.
16. *L'Arco di Sept. Severo in foro Romano,* or *Severus*'s triumphal-arch in the *Forum boarium.*
17. *L'Arco di Sept. Severo in foro boario,* another of the ſame emperor in the *Forum.*
18. *Il Laco di Curtio, Curtius's* lake.
19. *Templum Antonini in S. Lorenzo in Miranda.*
20. *Templum Pacis,* or the temple of peace.
21. *Circus Maximus.*
22. *Cloaca Maxima,* or common-ſewer.
23. *S. Anaſtaſia.*

XIV. *Rione de' Monti.*

1. *S. Maria nuova, S. Franceſca Romana,* and the temples of the ſun and moon.
2. *S. Maria in Domenica.*
3. *Villa Mattei alla Navicella.*

4. *S. Ste-*

4. *S. Stefano rotondo.*
5. *S. Giovanni Battiſta e Giov. Evangeliſta in Fonte.*
6. *Baſilica di S. Giovanni Lateranenſe,* or St. *John Lateran.*
7. *Palazzo Lateranenſe,* or the *Lateran* palace.
8. *SS. Salvatore alle Scale Sante.*
9. *S. Croce in Geruſalemme.*
10. *S. Lorenzo fuori delle Mura.*
11. *S. Bibiana.*
12. *S. Clemente.*
13 *S. Andrea in Portogallo.*
14. *S. Maria de' Monti.*
15. *S. Pietro in Vincoli.*
16. *S. Silveſtro e Martino alli Monti.*
17. *S. Praſſede.*
18. *S. Antonio Abbate.*
19. *S. Maria Maggiore.*
20. *S. Pudenziana.*
21. *S. Domenico e Siſto.*
22. *Villa Aldobrandina.*
23. *S. Catarina da Siena à Monte Magnanapoli.*
24. *S. Domenico, à Monte Magnanapoli.*
25. *La Colonna Trajana,* or *Trajan*'s pillar.
26. *Palazzo Mazzarino à Monte Cavallo.*
27. *S. Andrea de' PP. Gieſuiti.*
28. *S. Anna alle quattro fontane*
29. *S. Carlo alle quattro fontane.*
30. *Il Giardino Ghiſio nella Via felice,* the *Ghiſi* gardens.
31. *Villa Montalta.*
32. *S. Maria degl' Angeli alle Terme Diocleziane.*
33. *S. Agneſe fuori di Porta Pia.*
34. *S. Coſtanza fuori di Porta Pia.*
35. *Fontana alle Terme Diocleziane,* the fountain near *Diocleſian*'s baths.
36. *S. Bernardo alle Terme Diocleziane.*
37. *Palazzo Albani alle quattro fontane.*
38. *Villa del Marcheſe Conſtaguti, vicina à Porta Pia.*
39. *Villa Patrizia.*
40. *Villa Strozzi.*

LETTER LVI.

Journey from *Rome* to *Naples*.

SIR,

THE gates of *Rome* are never ſhut, ſo that at any hour by day or night a traveller may go out or come into the city without any difficulty. In travelling from *Rome* to *Naples* it is very inconvenient to go with the *Vetturini*; for though the road they take lies over *Monte Caſſino*, and conſequently gives one an opportunity of ſeeing the celebrated *Benedictine* monaſtery on that hill; yet it is attended with the mortification of being five days on the road, and paying the *Vetturini* an extraordinary price for their loſs of time. The abbey of *Monte Caſſino* ſtands on a high mountain, the aſcent to which is near two *German* miles. The fathers are very courteous and hoſpitable; the proſpect from this abbey is charming, the library well kept, and the revenues very conſiderable: but what gains it an uncommon veneration among the *Roman*-Catholics, is, that here St. *Benedict*, the patriarch of the monks among the weſtern Chriſtians, firſt inſtituted his order, which has produced ſo many eminent perſonages. For in the year 1688, the regiſters of this order contained four emperors, twelve empreſſes, forty popes, one-and-forty queens, forty-ſix kings, fifty patriarchs, two hundred cardinals, ſixteen hundred archbiſhops, four thouſand ſix hundred biſhops, and three thouſand ſix hundred canonized ſaints.

Abbey on Monte Caſſino.

In the road from *Rome* to *Torre di mezza via*, which is the firſt ſtage, are to be ſeen the noble ruins of ſome ancient aqueducts. *Velletri* lies at the diſtance of three poſts or ſtages from *Rome*, on a hill, and is celebrated by *Pliny*, *lib.* xiv. *c.* 6. for the excellency of its wine; but at preſent it is much degenerated, being ſo rough as to be hardly drinkable, unleſs it be boiled. The vineyards or mountains near *Setia*, not far from *Caſa Nuova*, have degenerated in the ſame manner; for they are now almoſt barren, whereas they produced a great quantity of generous wine, for which *Setia* is celebrated by *Martial*, *Strabo*, *Athenæus*, *Statius*, *Juvenal*, and *Pliny*. The author laſt mentioned ſays, 'That '*Auguſtus* preferred the *Setia* wine to any other.' The principal, and indeed, the only palace now in *Velletri*, is that which formerly belonged to the family of *Ginetti*, and ſince devolved to prince *Lancellotti*. It was built by cardinal *Ginetti*, from a deſign of the famous architect *Lunghi*

Velletri.

Ginetti *palace.*

Lunghi, and is ſaid to have coſt five hundred thouſand *ſcudi*, or crowns. The great ſtair-caſe is built with white marble, and is ſo magnificent and well-contrived, that it paſſes for the fineſt in all *Italy*. In the apartments are a great number of fine ſtatues, buſto's, *baſſo-relievo's*, and paintings. The moſt remarkable among the firſt are, a *Venus* with *Cupid*, and the fable of the unfortunate *Dirce* in little, after the manner of the *Toro Farneſe*. The proſpect from the gardens is extremely beautiful: they are alſo ornamented with fine pieces of ſculpture, particularly four pillars, which were brought hither from the temple of *Mars* at *Velletri*, and ſeveral antique *ſarcophagi*, dug up in that neighbourhood; one of which, from the naval ornaments carved on it, is thought to have belonged to a ſea-officer. Plates of theſe antiques are to be ſeen in cardinal *Corradini*'s *Vetus Latium profanum & ſacrum*, continued by *Vulpi*, a learned *Jeſuit*.

Among the antiquities collected by the *Borgia* family in their houſe at *Velletri*, the buſto's of a philoſopher, and the emperor *Pertinax*, are worth obſerving.

In the market-place, near the *Ginetti* palace, is a ſuperb bronze ſtatue of *Urban* VIII. who is repreſented in his pontifical habit pronouncing the benediction: this ſtatue was deſigned by *Bernini*. It ſtands on a marble pedeſtal, and, as appears by the inſcription, was erected in 1637.

Miſſon, relying on the authority of *Suetonius*, affirms that *Auguſtus* was born at *Rome*, and that *Velletri* has no claim to the honour of being the place of his birth; but from the ſame hiſtorian (chap. v. and xciv. of his life of *Auguſtus*) and from the beginning of the 55th book of *Dio Caſſius*, it appears, that this emperor's family was of *Velletri*, and that he himſelf was educated at a ſeat in the neighbourhood of that town. *Whether the emperor* Auguſtus *was born at* Velletri.

About three *Italian* miles from *Velletri*, towards *Nettuno*, at a place called *le Cento Colonne*, are the remains of an ancient reſervoir, or fiſh-pond; and not far from *Velletri*, towards *Cintiano*, are to be ſeen the ruins of a magnificent palace, which is thought to have been the reſidence of the emperor *Otho*, as the hill on which it ſtood is ſtill called *Colle Ottone*. Copper-plates of ſome lofty vaulted rooms ſtill remaining, and of the above-mentioned reſervoir, are to be ſeen in *Corradini*'s *Vetus Latium continuatum*, *tom.* IV. *tab.* iii. and ix. *Remains of* Otho's *palace.*

On the left-hand, near *Ciſterna*, which is the fourth ſtage from *Rome*, ſtands a noble palace belonging to prince *Caſerta*. *Sermonetta* lies in a marſhy unhealthful ſoil. The name of this country, in *Pliny*'s time, was *Palus Pomptina*; but inſtead of twenty-three towns which ſtood there in his time, only a few houſes ſcattered through the country are now to be ſeen *. It appears indeed from *Strabo* (*Geogr. lib.* v.) that

* *Plin. Hiſt. Nat. lib.* iii. *c.* 5. *vide Corradini Latium, tom.* II.

the air of this country was reckoned very unhealthy in ancient times, and *Silius Italicus* terms it *Campus Pomptinus peſtifer:* but at preſent it is more noxious than ever, as the extent of the fens and ſtagnating waters, which were the cauſes of its inſalubrity, is now increaſed. The woods about *Ciſterna* and *Sermoneta*, eſpecially thoſe to the ſouth of the former, intercept a great part of the infectious exhalations, which otherwiſe the ſoutherly winds muſt have carried towards *Rome*, where they naturally would be attended with very pernicious conſequences. For this reaſon, in 1714, the Pope would not permit the duke *di Sermoneta*, who could have made it turn to a very great account, to cut down thoſe woods at once: for a commiſſion of ſeveral cardinals was appointed to examine the affair, and *Lanciſi*, the Pope's phyſician (a very competent judge of ſuch matters) being conſulted, laid before them a weighty remonſtrance, ſetting forth the evils which would reſult to the city of *Rome* by cutting down this wood, unleſs it was done gradually by certain parcels and diviſions. Accordingly a proper regard was paid to his opinion, and the wood was cut down in ſuch a manner, as to allow one part of it time to grow before another part was touched.

Sermoneta. *Sermoneta* lies on the left of the road from *Rome* to *Naples*; it is ſituated on an eminence well-planted with olive-trees. The road as far as *Caſa Nuova* is along a flat country, and being interſperſed with ancient

St. Paul's three taverns. ruins, is not unpleaſant; among which, thoſe on the left, called *Tre-Taverna*, is ſaid to be the place mentioned in the twenty-eighth chapter of the *Acts* of the *Apoſtles*. Beyond *Caſe Nuova* the road bears to the left into a delightful valley, from which to *Piperno* is a continual aſcent; theſe parts alſo abound with olive plantations. Thoſe who are fond of natural curioſities may meet with ſome entertainment in the various petrefactions to be found there. From *Piperno* the road lies through a large wood of cork-trees, the bark of which is thick, and being ſtripped off for uſe, grows again in two years time. This tree is an ever-green, with leaves reſembling thoſe of a pear or plumb-tree, and bears a kind of maſt*. This tree is to be met with on the other ſide of *Piperno*, and likewiſe in *Spain*, and the ſouthern parts of *France*.

Terracina. *Terracina*, by the ancients called *Anxur*, lies on a hill, and is the laſt town in the papal dominions. The country in this neighbourhood, excepting ſome moraſſes, is very fruitful, and produces good wines. It exhibits ſeveral delightful gardens, and is interſperſed with little groves of orange-trees which grow in the open fields. Both here and further on towards *Naples*, are to be ſeen great quantities of a kind of fruit called *Coroba*, or *Corrobola*, reſembling large bean-ſhells. The whole

* It is a kind of ever-green oak, and bears acorns, as I obſerved in *France*; ſo that the author's deſcription of it is not very accurate.

country

country hereabouts has the appearance of a delicious garden, ſo that it is not at all ſurpriſing that the ancient pagan inhabitants (as appears from the images of that deity carved in numberleſs places) ſhould pay divine honours to *Priapus*, the god or patron of gardens *.

Juſt beyond *Terracina* are to be ſeen the ruins of the temple of *Janus*, the palaces of *Julius Cæſar*, *Adrian*, and other remains of antiquity; particularly the *Via Appia*, which here reaches from *Mola* to the river *Garigliano*. This famous road derives its name from *Appius Claudius* the cenſor, who made it at his own expence, from *Rome* to *Capua*. From *Tacitus*'s Annals, *Strabo*, and *Horace*, it appears, that it extended as far as *Brunduſium* in their time; yet they make no mention of the perſon by whom it was continued. As there are other roads to *Brundiſi*, and this is in ſome places extremely damaged, paſſengers do not always keep the *Via Appia:* however, by the conſtant and durable repairs beſtowed on it, it may be travelled hereabouts without any conſiderable inconveniency. The ſtones of this pavement are about a foot and a half ſquare, and ſo hard and firmly cemented, as to have ſtood the continued frictions of carriages, *&c.* for above two thouſand years. This cauſey is twenty *palmi* broad, and affords ſufficient room for two carriages to go abreſt. From *Terracina* there is a fine view of the ſea to the right, which is ſo near the road, that at the diſtance of an *Italian* mile from that town, there was a neceſſity of breaking down a piece of a rock to clear the way, which there runs cloſe by the ſea. Three miles further on this road is the frontier wall of the kingdom of *Naples*, called *Portello*, which extends itſelf, according to ſome, from the hill to the ſea, or at leaſt to a fort, where, in war time, the *Neapolitans* keep a garriſon. On that ſide of the gate which looks towards *Naples* is the following inſcription:

Remains of antiquity.

Inſcription at the Neapolitan *frontiers.*

* *Sinum lactis, & hæc te liba, Priape, quotannis*
Exſpectare ſat eſt: cuſtos es pauperis horti.
Nunc te marmoreum pro tempore fecimus: at tu,
Si fœtura gregem ſuppleverit, aureus eſto. VIRG. Ecl. vii. v. 33.

'This bowl of milk, theſe cakes, our country fare,
'For thee, *Priapus*, yearly we prepare,
'Becauſe a little garden is thy care.
'But if the falling lambs increaſe my fold,
'Thy marble ſtatue ſhall be turn'd to gold.' DRYDEN.

Philippo II. Rege Catholico
Perat. Alcalæ Duce pro-Rege.
Hoſpes, hîc ſunt fines Regni Neapolitani.
Si amicus advenis, pacata omnia invenies
&, malis moribus pulſis, bonas leges.
Anno Domini MDLXVIII.

'Stranger, theſe are the frontiers of the kingdom of *Naples*. If thou 'comeſt as a friend, thou ſhalt meet with humane treatment; vice and 'diſorders being here ſuppreſſed by the happy influence of ſalutary laws. 'This inſcription was put up in the reign of *Philip* II. king of *Spain*, 'the duke of *Alcala* being vice-roy of *Naples*, and in the year of Chriſt '1568.

In going from *Rome* to *Naples* it is requiſite to have a paſs-port which is given *gratis* by the imperial miniſter, or the cardinal-agent; and in returning from *Naples* to *Rome* another paſs-port muſt be procured from the vice-roy. In both of them is ſpecified the time of their continuing in force; however it was not till we came to *Mola* that any paſs-port was required of our company: at *Terracina*, and even at the fort we were not aſked to produce it. The eccleſiaſtical ſtate and the kingdom of *Naples* are diſtinguiſhed by giving the appellation of *La Campagna* to the former, and *Il Regno* to the latter: but the difference between them is very viſible, the kingdom of *Naples* being much more populous and better cultivated than the papal territories.

Difference betwixt the papal and Neapolitan *dominions.*

It is with pleaſure I recall the idea of the fine proſpect all the way from *Fondi* to *Iteri*: the country to the right produces groſs, flax, and wheat, interſperſed by double rows of vines, the upper branches of which are interwoven in a beautiful manner. This proſpect terminates with a view of the ſea, which diverſifies this charming ſcene, by the vaſt number of tartans and other veſſels continually ſailing on it. On the left-hand the proſpect is not inferior to it, being variegated with vines, olive and mulberry-trees, lofty cypreſſes, and orange-groves, terminated by a diſtant range of hills; nor is the country beyond *Mola* leſs beautiful or fertile. In the neighbourhood of the *Gargliano* the ſoil alters for the worſe, but upon croſſing the river, the road lies through a level and moſt delicious country.

Fondi.

The firſt town in the *Neapolitan* dominions on this ſide is *Fondi*. In 1534 it ſuffered extremely by the attempt of *Hariaden Barbaroſſa* to carry off *Julia Gonzaga*, counteſs of *Fondi*, a celebrated beauty, with a view of preſenting her to the grand Signior. However, her virtue or modeſty

Story of Julia Gonzaga.

modeſty was of the ſavage kind, if the ſtory be true, that a gentleman who reſcued her in her ſhift with the utmoſt hazard of his life, was afterwards aſſaſſinated by her order, merely becauſe he had ſeen her in ſuch a plight. If this execrable murder had been perpetrated by her huſband *Veſpaſiano Colonna* in a fit of jealouſy, which is almoſt natural to an *Italian* huſband, it would in ſome meaſure have exculpated the lady; but *Julia*'s unheard-of villany and ingratitude admits of no excuſe. *Brantome* in his *Les Vies des Dames illuſtres*, or *Lives of illuſtrious Ladies*, and from him *Varillas* in his hiſtory of *Francis* I. give a particular account of the whole tranſaction. They tell us, that *Julia* being awakened by the outcries at the approach of the *Turks*, leaped out of a window in her ſhift, and eſcaped to the neighbouring mountains. There is not a word in theſe authors of a cavalier aſſiſting her in making her eſcape. On the contrary it is added, that ſhe fell into the hands of the *Banditti*; and though *Julia* afterwards proteſted upon oath, that as ſoon as they knew who ſhe was, they obſerved all the diſtant reſpect due to her dignity, few people could be brought to believe that ſo tempting an object had ſuffered no indignity or indecency among a troop of ſuch lawleſs and brutal people. This little agrees with the account above of the gallantry and ſubſequent murder of the ſuppoſed cavalier. But *Brantome* and *Varillas* are both miſtaken in giving the name of *Livia* to the counteſs, and of *Aſcanius* to *Veſpaſiano Colonna* her huſband. *Barbaroſſa* being diſappointed of his prize, vented his rage by deſtroying and pillaging the town, not ſparing ſo much as the tombs of two dukes of *Colonna*; and beſides exerciſing other cruelties, carried away many of the inhabitants into ſlavery.

Mola is ſituated near the ſea, where the emperor has a cuſtom-houſe and a ſmall garriſon which is relieved every week from *Gaëta*. Here is a garden very well kept, with fine walks and abundance of orange-trees. Near *Mola* are to be ſeen the ruins of a palace, which, according to ſome inſcriptions ſaid to be found in it, belonged to *Cicero*; but the grotto's and ſubterraneous vaults were very much damaged in the preſent century by the imperialiſts, who when they laid ſiege to *Gaeta*, made this place their magazine. It was on a journey from hence to ſome other place that *Cicero* was aſſaſſinated by that ungrateful wretch *Popilius Lænas*. At *Mola* the two unfortunate *German* princes *Frederic* of *Auſtria*, and *Conrad* of *Suabia*, were diſcovered and ſent to *Naples*, where they were beheaded. Theſe remarkable events have cauſed *Mola* to make ſome figure in hiſtory, though they are ſuch tranſactions as cannot be thought of without regret. However, it is the opinion of ſome

Mola.

Death of Cicero.

men

men of learning, that *Cicero*'s laſt place of reſidence was *Aſtura*, and not *Mola* *.

Gaëta. The fortreſs of *Gaëta* lies three *Italian* miles from *Mola*, and by water is an hour's paſſage. As *Gaëta* is ſuppoſed to have derived its name from *Cajeta*, *Æneas*'s nurſe, who, as *Virgil* tells us, died and was buried here, the people, according to the common practice in *Italy*, might have found ſome ruin or other to have ſhewn to ſtrangers for her monument; but nothing of that kind is pretended: however, on a fortified eminence is to be ſeen *Rolando*'s tower, as it is called, or rather an ancient mauſoleum of *Lucius Munatius Plancus*, as appears by the following inſcription:

L. Munatius. L. F. L. N. L. Pron.
Plancus. Coſ. Cenſ. Imp. Iter. VII. Vir.
Epul. Triump. ex. Rætis. ædem. Saturni.
Fecit. de. manibiis. agros. diviſit. in. Italia.
Beneventi. in. Gallia. colonias. deduxit.
Lugdunum. & Rauricam.

In the fourth line, I conceive *Manibiis* ſtands for *Manubiis*, and from the offices with which this *Plancus*, (who lived in *Auguſtus*'s time, and had been a hearer of *Cicero*,) was inveſted, this work muſt have been erected about fifteen years before the birth of Chriſt. Some are for making this tower a temple of *Saturn* built by *Munatius*; but this conjecture is overthrown by the inſcription, from which it may be demonſtrated to have been his monument, tho' it wants the uſual preamble of *Diis Manibus*;

* Other writers place the laſt reſidence of this famous orator at *Cajeta*, where he had another *Villa*. It muſt be owned, that *Cicero*'s irreſolution and fear towards the laſt ſcene of his life, is inconſiſtent with the firmneſs of a philoſopher. One while his apprehenſions hurry him to ſea, then he haſtens to get a-ſhore; now he entertains a glimmering hope in the clemency of his enemies: this is ſucceeded by a whimſical thought of ſtealing privately into *Auguſtus*'s houſe and there killing himſelf, from an idle notion, that his ghoſt would haunt that emperor. Amidſt thoſe fluctuations he is ſurprized by that parricide *Popilius*, whom his eloquence had ſaved from the gallows. His attendants, partly by force and partly by intreaties got him into a litter and made towards the ſea; but they were ſoon overtaken, and the greateſt orator that *Rome* ever produced died obſcurely, being beheaded in a place of no note. The inſults of *Fulvia* offered to the head of this great man after his death, are ſtill more ſhocking. *Dio Caſſ.* (*hiſt. lib.* xlvii.) ſays, *Caput Ciceronis arreptum inſultans amarulentis verbis & conſpuens genibus ſuis impoſuit Fulvia, oreque ejus aperto linguam extractam acubus, quales ſecum comendi capitis cauſsâ mulieres ferunt, compunxit, additis crebris ac turpibus opprobriis.* 'Fulvia furiouſly ſeizing *Cicero*'s head, ſpit on 'it with the moſt bitter revilings; then ſetting it on her knees, and opening the mouth, 'drew out the tongue, and with a bodkin, ſuch as women ſtick in their hair, ſhe pierced 'it through and through, in the mean time pouring forth the ſevereſt reproaches againſt 'the Orator.'

and

and the enumeration of the high offices he had filled might in his life-time, and by his order, be placed on every edifice of his building. *Suetonius* in the life of *Octavius Cæsar*, says, that it was by the advice of this *Plancus* that the surname of *Augustus* was conferred on that emperor, preferably to that of *Romulus*. The city of *Lugdunum* or *Lyons*, mentioned in the inscription, was totally consumed by fire in *Seneca*'s time, exactly two hundred years from the foundation thereof, as appears from the ninety-first letter of that philosoper, *lib.* i. Seven years after, *Nero* (as *Tacitus* writes, *Annal.* xvi. *c.* 13.) laid a plan for rebuilding it.

Fissure in a rock.

On the *Monte della Trinità*, the *Benedictines* have a church, near which is to be seen a rock with a large cleft, reaching from the summit of it down to the bottom of the sea. That it was not originally so, appears from the cavities and convexities on the two opposite sides, which if they could be brought into contact, would be found to correspond exactly. But whether this disruption of the rock happened miraculously at the time of our Saviour's passion, is another question. This opinion is grounded only upon modern, and consequently suspicious, traditions, and is absolutely contradicted by those who confine the miracles which the Holy Scriptures mention to have accompanied the death of Christ to *Judea*; for they alledge, that in other parts of the world where people were ignorant of the matter in proof of which they were wrought, they would have carried neither conviction nor information*. But whenever the earthquake happened the effect is surprising and worthy of observation. The rent is about four or five feet wide, and by a flight of steps you pass through it to a small chapel called *Capello del Crocifisso*, from which there is a fine view of the sea. The *Benedictine* church stands about fifty-nine paces from this chapel, fifty-one of which are taken up by the rock, of which the monks present strangers with some small fragments. To these fragments the grateful bigots shew a great veneration, and give the monks a small offering or alms, which they need not grudge, the fathers assuring them, that they are now possessed of a sovereign preservative against the head-ach, falling-sickness, &c. *Tartans* and other vessels, as they pass by the lower chapel, usually salute it with a gun, and lying upon their oars, perform a devotional office with music, or send a-shore to the convent a pecuniary offering, at least, equal to the expence of a salute. But what is more extraordinary the infidel *Corsairs*, have frequently sent a sum of money to the monks in acknowledg-

Superstition concerning it.

* This remarkable fissure is unquestionably to be attributed to an earthquake, tho' not to that which happened at the death of our Saviour. The sacred historians make mention of many miracles and prodigies which happened at that time, but without particularly specifying the places. *Phlegon Trallian* indeed speaks of a similar earthquake in *Bithynia*; but the date being in the 4th year of the 202d Olympiad, it cannot be reconciled with the time of Christ's passion. See *Bayle* on the word *Phlegon*.

ment of their preſervation in bad weather, upon addreſſing their devotions to this chapel.

Franciſcan convent. The *Franciſcan* convent here boaſts of having been the reſidence of the founder of that ſeraphic order, as it is ſtiled; and by the ſea-ſide, without the *Porta di Ferro*, is ſhewn the place where St. *Francis* ſtood when he preached with ſuch power, that the very fiſhes raiſed themſelves above the ſurface of the water, liſtening to his voice.

Place where St. Francis preached to the fiſhes.

Conſecrated ſtandard. In the choir of the cathedral hangs the conſecrated ſtandard preſented by pope *Pius* V. to Don *John*, on his going to ſea to fight againſt the *Turks* as commander in chief of the united fleets of the Chriſtian powers: in the middle of this flag is repreſented our Saviour on the croſs, and St. *Peter* and St. *Paul*, with this motto:

In hoc ſigno vinces.

'This is the ſtandard by which thou ſhalt conquer.'

The people never fail to pay their devout adorations to this ſtandard.

Remarkable font. The *baſſo-relievo's* on the marble font exhibit *Fauns* and ſatyrs dancing, and *Mercury* delivering *Bacchus* to *Ino* to be nurſed. The workmanſhip is exquiſite, and, as appears by the following inſcription, was done by *Salpion* an *Athenian:*

ΣΑΛΠΙΩΝ
ΑΘΗΝΑΙΟΣ
ΕΠΟΙΗΣΕ.

'*Salpion*, an *Athenian*, carved it.

This vaſe, ſupported by four lions of marble, was brought from the ruins of *Formia* to *Gaëta*, and probably belonged to a temple of *Bacchus*. The ſtatue of *Æſculapius*, facing the altar of the holy ſacrament, has been deſcribed by *Miſſon*, *tom.* II. *p.* 23. Beſides this, there is another ſmall pagan idol alſo fixed in the church-wall. On a pillar near eighteen feet high, is a curious piece of ſculpture, repreſenting the martyrdom of St. *Eraſmus*, whoſe body, depoſited in this church, is to be ſeen. A ſubterraneous chapel under this cathedral is painted by *Brandi*. The altar and the baluſtrade before it are of beautiful inlaid marble; here are alſo ſix ſtatues of caſt ſilver, as big as the life. The tower is ſaid to have been built by *Frederic Barbaroſſa*, by way of attonement for his ſins.

Remains of the famous Charles de Bourbon. Near the door of the caſtle, which ſtands upon a hill, is ſhewn the remains of the famous *Charles* of *Bourbon*, with a wooden lower-jaw inſerted to ſupply the place of the natural one, long ſince decayed. This nobleman

nobleman was ſhot in ſtorming *Rome*, and thus dying under the pope's excommunication, and being openly in arms againſt the holy ſee, he could not be allowed a burial-place in conſecrated ground; and to leave him unburied, or lay him among the vulgar, did not ſeem compatible either with his dignity, or the regard due to his eminent ſervices. The *Spaniards*, therefore, had recourſe to another expedient, for they dried his corps like a mummy, and ſet it up here. He ſtands in a cloſet, being properly cloathed; his boots are yellow, with red facings; and the ſtockings, which come but a little above the boots, have a border of fine lace. In 1719 general *Prampero*, governor of the city, had this memorable ſkeleton new cloathed in blue trimmed with ſilver, and furniſhed it with a ſword, cane, and hat and feather. Over the cloſet-door are theſe lines in *Spaniſh*:

Francia me diò la leche, Eſpanna fuerza y ventura.
Roma me diò la muerte, y Gaëta la ſepultura.

'*France* gave me birth, *Spain* ſtrength and honours gave,
'*Rome* my death's wound, and *Gaëta* a grave.'

Ciacconi, in his life of *Clement* VII. p. 465, gives us the following epitaph on this famous warrior:

Auctо Imperio, Gallo victo,
Superatâ Italiâ, Pontifice obſeſſo,
Româ captâ,
Carolus Borbonius in victoriâ cæſus
Hic jacet.

'Here lies *Charles de Bourbon*, who after enlarging the empire, de-
'feating the *French*, conquering *Italy*, beſieging the Pope, and taking
'*Rome*, loſt his life in the midſt of a victory.'

However, it is a known ſtory, that a *Spaniard*, in whoſe houſe the duke had taken up his quarters, ſet fire to it the very next day, to efface the infamy of its having harboured a traitor; and indeed all the epitaphs written on this hero are far from running in the ſame ſtrain.

On each ſide of the ſkeleton is an inſcription, one in *Italian*, the other in *French*; both of which are to the ſame purpoſe. The latter, which has been incorrectly printed before, is as follows:

Au Charles Duc de Bourbon de la Maiſon Royale de France, **Grand Conneteble du Royaume,** *clair par ſa naiſſance, plus clair par ſa fortune,* **qui** *perſecuté de ſon Roy, protegé de l' Empereur Cing, fait ſon Capitain General de l Armée, glorieux par ſes exploits & par ſes victoires emportées ſur les trouppes du même Roy, qu'il fit priſonnier en Pavie, s'acheminant à la ville de Rome, ou chacun croyoit, qu'il alla triompher, comme un Heros de l'Antiquité, il y fut tué pendant le ſiege* 1527. *Son corps enbaumé fût tranſporté en Gaëta & Monſ. le General Comte de Prampero,* **Gouverneur de cette place** *& de ſon chateau pour donner un admirable exemple aux autres Miniſtres de trés juſte Impereur Charles Six, reſtaura le tombeau* 1719.

'To *Charles* duke of *Bourbon*, of the blood-royal of *France*, Conſtable 'of the kingdom, illuſtrious by his birth, and yet more ſo by his perſonal 'merit, who being perſecuted by his ſovereign, was protected by the 'emperor *Charles* V. and made captain-general of his army, in which 'quality he acquired immortal honour by his glorious exploits, having 'ſeveral times defeated the troops of that king by whom he had been injur-'ed, and taken him priſoner at *Pavia*; from thence he directed his march 'to *Rome*, into which it was expected he would have entered in triumph, 'like the heroes of antiquity; but he was killed in an aſſault during the 'ſiege of that city, in 1527. His body was embalmed and ſent to *Gaeta*, 'where, by the generoſity of the count *de Prampero*, governor of that 'town and caſtle, to ſet a worthy example to the other officers of the 'moſt gracious emperor *Charles* VI. this monument was repaired in the 'year 1719.'

Drinking out of a ſkull. Formerly the officers of this garriſon, when in their cups, on any public rejoicings, uſed to take off the duke's ſkull, and fill it with liquor, in order to drink healths out of it; but this ſavage cuſtom frequently occaſioning quarrels, ſome of which had unhappy conſequences, has been forbidden *.

Siege of Gaeta *in* 1707. The garriſon of *Gaeta* at preſent conſiſts of a thouſand men. In 1707 this place was taken ſword in hand by the *Imperialiſts*, under Count *Daun*, after a ſiege which greatly redounded to the honour both of the beſieged and aſſailants; the *Spaniſh* garriſon having fired fifteen thouſand cannon ſhot, and four thouſand bombs; which, on the part of the *Germans*, were returned with twenty thouſand of the former, and fourteen thouſand of the latter. The marquis *de Vigliena*, afterwards vice-roy

* This ſavage cuſtom of drinking out of the enemies ſkulls was of a very ancient date, and very common among the *Scythians*, *Germans*, and northern nations, as appears from *Herodotus*, *Diodorus Siculus*, and *Livy*.

of *Naples*, who commanded in the fort, with two thouſand *Spaniards*, ſurrendered themſelves priſoners of war. The ten colours and ſtandards taken on that occaſion were, purſuant to a vow made to St. *Januarius*, hung up in the *Capella del Teſoro* at *Naples*, where they are ſtill to be ſeen *.

About eight *Italian* miles from *Mola* is a ruinous aqueduct, which begins at *Trajetto*, a little town two miles to the left of the road, on a pleaſant eminence, and ſome ruins of the ancient *Minturna*. Near it runs the *Garigliano*, anciently called the *Liris*, which was the boundary of *Latium*. The village of the ſame name, which lies along the river, belongs to the *Caraffa* family, who alſo have the profits ariſing from the ferry. The author of the *Voyage Hiſtorique d' Italie*, lately publiſhed, talks of croſſing the *Garigliano* over a bridge (*tom.* II. *p.* 196.) but either his memory has ſtrangely failed him, or, as I am more inclined to ſuſpect from ſeveral other particulars in that work, he never ſet a foot in theſe parts. After croſſing this river, the road lies through a luxuriant country as far as *Capua*, and on the left lies the diſtrict of *Falernum*, which formerly extended from *Sinueſſa* to the *Vulturnus*, and produced the famous *Falernian* wine.

Minturna. Garigliano. Falernum.

On a hill to the left near St. *Agatha*, ſtands the ſmall town of *Seſſa*. In the church is to be ſeen ſome ancient moſaic-work, which, however, will not bear a compariſon with the modern. The artiſt himſelf, conſcious of its defects, has illuſtrated the imagery by placing the name under every figure, in moſaic. This was one of the chief towns of the ancient *Volſci*, under the names of *Aurunca* and *Sueſſa Pometia*.

Seſſa.

In the area before the cathedral at *New Capua* are ſeveral large ancient *ſarcophagi*, adorned with fine *baſſo-relievo's* repreſenting ſacrifices and religious ceremonies; and in the church is a fine picture of the *Annunciation*.

New Capua.

On the town wall is the following inſcription:

* In 1734, *Gaeta* was recovered by the *Spaniards*, and without any conſiderable loſs.

Philippo IV. Rege,
Romano quondam pacem imperio,
Lumen columenque Campaniæ,
Marte, Opibus, Copiis diu florentem
CAPVAM
Viciſſitudine collapſam deterrimâ,
Caſſam munimentis, nudatam ſubinde muris,
Hoſteſque propè inſultantes contemplatus
Emanuel Fonſeca & Zunica Com. Mont. Reg. VII.
conſilia antevertens belli,
Suoque, futuroque præcavens ævo,
Refectis mœnibus, ſtructiſque propugnaculis,
Si minus priſtinæ magnitudini,
Priſtinæ reſtituit munitioni.
Anno Salutis hum. M.DCXXXVI.

'*Capua*, to which formerly the *Roman* empire owed its ſafety, the 'glory and defence of *Campania*, long celebrated for opulence and 'ſtrength, being by various accidents and viciſſitudes brought to a de- 'fenceleſs ſtate, its fortifications and walls being ſo ruined, that it be- 'came expoſed to the continued inſults of the enemy, was reſtored to 'its ancient ſtrengh, though not to its former extent, by *Emanuel Fon- 'ſeca* and *Zunica* the ſeventh count of *Montreal*, who, to defend it 'from hoſtile attacks, and for its preſervation in his own and future 'ages, repaired the walls and towers, with the addition of ſeveral new 'works, in the reign of *Philip* IV. and in the year of our redemption '1636.'

A ſtatue of king *Charles* II. of *Spain* is erected in the market-place, with a long inſcription under it, full of adulation, *&c.*

Old Capua. The ancient *Capua*, which enervated *Hannibal*'s army, lies two *Italian* miles from *New Capua*, on the right-hand towards *Naples*. Little is to be ſeen of its ancient ſplendor, except the ruins of an amphitheatre; it having ſucceſſively felt the ſavage fury of the *Vandals*, *Oſtrogoths*, and *Longobardians*. The diſtance from new *Capua* to *Naples* is ſixteen miles; the road lies through as fine a country as eye ever beheld. The cauſey, though of a much later date than the *Via Appia*, is not at all inferior to it; and in many parts, the rows of trees planted on each ſide of it form a fine viſta of above a mile in length. The country on each ſide is diverſified with corn-fields, gardens, and vineyards; and the vines climbing up the

the lofty trees, and interwoven with their luxuriant branches, form a kind of natural feſtoons.

In the months of *February* and *March* a perſon muſt be very expeditious to travel ſeven ſtages in a poſt-chaiſe from ſun-riſing to ſun-ſet; but in ſummer the ſeventeen ſtages and a half between *Rome* and *Naples* are eaſily performed in two days. For the two chaiſe-horſes at every ſtage within the *Neapolitan* territories, one pays eleven *Carlini* *, and half as much for the chaiſe, if wanted. The goodneſs of the roads, the fertility of the country, and the vigour and ſtrength of the horſes, make travelling extremely pleaſant in the *Neapolitan* dominions. However, one cannot be too careful that the *Louis-d'or*, or *Spaniſh* piſtoles, that a traveller brings into this country be of the juſt weight; for both at *Naples* and on the road all gold coins are weighed with more cunning than equity, and needleſs cavils raiſed to make them appear to be under weight. I remember a waiter who belonged to an inn at *Mola*, a place infamous for knavery and cheats of all kinds, peremptorily inſiſted that a piſtole, which he had only weighed in his hand, was too light; but, upon trial, it was found to be ſomething above weight.

Caution about money.

Naples, March 8, 1730. *I am*, &c.

LETTER LVII.

Of natural Curioſities in the Kingdom of *Naples*.

SIR,

IT is not without reaſon that the kingdom of *Naples* is termed a *Paradiſe*, as it abounds with all kinds of grain, fruit, herbage, flax, oil, and wine in the higheſt perfection. *Calabria* is famous for its manna; and produces ſaffron equal to the oriental, which likewiſe grows in other parts of the kingdom †.

Manna. Saffron.

The kingdom of *Naples* alſo produces alum, vitriol, ſulphur, rock-cryſtal, marble, and ſeveral ſorts of minerals. The wool of this coun-

* Three ſhillings and eight-pence Sterling.

† Saffron alſo grows in the ſouthern parts of *Germany*, and alſo in *Normandy*, *Languedoc*, *Provence*, and the principality of *Orange* in *France*. [The *Engliſh* ſaffron is the beſt of any in the world, but is not mentioned by the author.

try

try is excellent both for ſtrength and fineneſs; and it yields ſilk in ſuch plenty, that vaſt quantities of it are annually exported. As for wines, it rivals thoſe of the richeſt climates. Here are to be ſeen the fineſt flocks and herds in the world; and *Neapolitan* horſes are ſo much eſteemed, that to mention them is enough. The exportation of theſe products, together with great quantities of ſnuff and ſoap, are very conſiderable funds of wealth to this kingdom. I muſt not omit a particular manufacture, which is chiefly carried on at *Tarento* and *Rheggio*, where waiſt-coats, caps, ſtockings, and gloves are knit with a kind of hairy filaments growing on a ſpecies of ſhell-fiſh. In ſoftneſs and fineneſs this ſtuff yields indeed to ſilk; but it retains a particular gloſs to the laſt. The natural colour of theſe filaments is a kind of an olive-green, and the ſhell on which they grow is alſo commonly found about *Malta*, *Corſica*, and *Sardinia*: I have met with ſome of theſe ſhells even in the *Adriatic*, which afford but few of theſe uſeful filaments, which yield a comfortable ſubſiſtence to the induſtrious.

Manufacture of filaments in ſhell fiſh.

Among the natural curioſities of the kingdom of *Naples* may be alſo reckoned the *Lapis Phrygius**, or *Pietra Fungifera*, as it is commonly called, which, when laid in ſhady or damp places, within a few days yields two, three, or more *fungi* or muſhrooms, according to the largeneſs of the ſtone. Theſe are eaten by the *Neapolitans*; but it is a miſtake to imagine that the vegetable proceeds ſimply from a real ſtone. This *Lapis Phrygius* is only a hard congeries of earth, rotten box-wood, and ſprays of ſeveral ſhrubs and herbs, together with the muſhroom-ſeeds which are ſo very ſmall, as not to be diſtinguiſhed from duſt, but by the help of a very good microſcope. That theſe ſeemingly ſtrange *fungi* iſſue from homogenous ſeeds is manifeſt from hence, that if a muſhroom be not left to ripen on the ſtone till it drops its ſeeds, the ſtone loſes its virtue; or to ſpeak more properly, the ſeeds being taken away before they come to maturity, the vegetation ceaſes. Warm water poured on the ſtone is found conſiderably to forward the growth of theſe *fungi*, as it penetrates into the cloſeſt interſtices and dilates the pores of the ſtone, cauſing a fermentation in the confined ſap, and fomenting the ſeeds to a ſpeedy vegetation. The natural ſeaſon for theſe ſtones, when they lie in the earth, to produce muſhrooms, is the ſpring; but by putting them in pots filled with moiſt earth, they yield them all the year round. Poſſibly many other ſeeds are contained in this maſs; though, for want of a proper cultivation, *&c.* their growth may be checked. The *fungi*, when the ſtone is duly prepared, generally appear on the third or fourth day, and on the ſixth attain to their full maturity. They grow to the

Lapis Phrygius, *or* Pietra fungifera.

* There is another ſort of *Lapis Phrygius*, not unlike the *Engliſh* fuller's-earth, which is deſcribed by *Pliny*, *lib.* xxxvi. *c.* 20.

height

height of a ſpan above the ſtone, and are of different figures. The outſide of them is of a browniſh red; but within they are very white. Theſe fungiferous ſtones are chiefly found on eminences, but ſeldom in valleys and low grounds. They are to be met with in great plenty, and of all ſizes, in the ſouthern parts of the *Eccleſiaſtical State*, and near *Fondi*, *Gaeta*, *Itri*, about *Naples*, and in other parts of this kingdom. This maſs, which has neither the hardneſs of a ſtone, nor the properties of earth, by its fecundity becomes gradually more porous, and decreaſes in weight. *Paolo Boccone*, botaniſt to the great duke of *Tuſcany*, afterwards a *Ciſtertian* monk under the name of *Silvio Boccone*, and *Michael Mercati*, in his *Metallotheca*, publiſhed in folio at *Rome* in 1717 by *Lanciſi*, whom I have frequently mentioned with the honour due to his great abilities, have made ſome remarks on this *Lapis Phrygius*. The heat of the climate, and the fatneſs of the ſoil of *Italy*, is very proper, with ſuitable moiſture, for producing truffles, morels, muſhrooms, &c. of an extraordinary ſize. On an eſtate called *Guadagnola*, about twenty miles from *Rome*, belonging to the *Conti* family, a very palatable ſort of muſhrooms are produced, ſome of which have weighed twenty pounds; but unleſs they are carefully watched, the birds are apt to peck them to pieces. The duke of *Poli* preſented queen *Chriſtina* of *Sweden* with one of thoſe muſhrooms which weighed thirty pounds; of which, on account of its extraordinary ſize, *Kircher* has given an accurate deſcription.

Muſhrooms of an extraordinary weight.

Mount *Veſuvio* often fills the neighbouring country with terror; but few things in nature are ſo abſolutely noxious and hurtful, as not be productive of ſome good. Even this raging *volcano*, by its ſulphureous and nitrous manure, and the heat of its ſubterraneous fires, contributes not a little to the uncommon fertility of the country about it, and the profuſion of fruit, herbage, &c. with which it is every where covered. The ſame happy effect from the ſame cauſe is viſible about mount *Ætna* in *Sicily*; where the general produce of grain is thirty-ſix fold, and in one part, when well cultivated, fifty fold. Thoſe are obſerved to be the moſt fertile ſpots which abound in ſulphur, ſalt-petre, &c. If ſuch igneous and inflammable ſubſtances were pent up, their fermentation and ebullition would be productive of the moſt calamitous effects; whereas they find a vent through theſe *volcano's*, and make frequent diſcharges. Experience ſhews, that earthquakes, after any continued eruptions of *Veſuvio*, are not ſo frequent, and leſs fatal in their effects than at other times. The inhabitants are far from being alarmed at this mountain's vernal eruptions, when they are not very violent; and the air is ſo far from being rendered unhealthful by them, that *Barra*, a village at the foot of *Veſuvo* near the ſea, is remarkable for its healthfulneſs.

Mount Veſuvio.

The

The ancient fertility of this mountain is celebrated by *Martial* in the following lines:

Hic eſt pampineis viridis Veſuvius umbris,
Preſſerat hìc madidos nobilis uva lacus.
Hæc juga, quàm Niſæ colles, plùs Bacchus amavit,
Hoc nuper Satyri Monte dedere choros.
Hæc Veneris ſedes, Lacedæmone gratior illi;
Hic locus Herculeo nomine clarus erat.
Cuncta jacent flammis, & triſti merſa favillâ,
Nec ſuperi vellent hoc licuiſſe ſibi. Lib. ii. Epig. 105.

'*Veſuvio*, cover'd with the fruitful vine,
'Here flouriſh'd once, and ran with floods of wine;
'Here *Bacchus* oft to the cool ſhades retir'd,
'And his own native *Niſa* leſs admir'd;
'Oft to the mountain's airy tops advanc'd,
'The friſking Satyrs on the ſummits danc'd;
'*Alcides* here, here *Venus* grac'd the ſhore,
'Nor lov'd her fav'rite *Lacedæmon* more:
'Now piles of aſhes, ſpreading all around,
'In undiſtinguiſh'd heaps deform the ground.
'The gods themſelves the ruin'd ſeats bemoan,
'And blame the miſchiefs that themſelves have done.'

ADDISON.

Wines of the growth of mount Veſuvio.

Though the upper part of mount *Veſuvio* be covered with cinders, aſhes, *&c.* the lower parts yield three ſorts of exquiſite wine, namely, the *Vino Greco*, white *Muſcadel*, and a wine called *Lacrymæ Chriſti*; the ſecond has the advantage in flavour, but will not bear any diſtant exportation. At *Pietrabianca* this wine is ſold for a *carlino* and a half * *per* bottle. The *Vino Greco* was originally made from the produce of ſome vines tranſplanted hither from *Greece* †, which have ſucceeded to admiration. The

* About ſix-pence.

† The tranſplanting of vines, *&c.* has often turned to the great improvement of them. From the vines growing near the *Rhine*, tranſplanted to another climate, the celebrated Canary was firſt produced; and from this ſame vine, and that of *Burgundy*, we have that delicious wine brought from the cape of *Good-Hope*. The *China* oranges, of ſuch advantage to *Portugal*, were tranſplanted thither from *China*, and from thence to *Naples*, where they alſo thrive. The ſame frequently holds good with regard to animals. The wool of *Andaluſia* is known to ſurpaſs all other; and yet that kind of ſheep on which it grows were originally natives of *England*, where the wool, though preferable to any other country in *Europe*, is inferior to the *Spaniſh*. The *Spaniſh* horſes, though in ſome parts of the *Weſt-Indies*

The *Lacrymæ Chriſti* is ſo called from the drops of juice oozing from the grapes when fully ripe. *Wine why called* Lacrymæ Chriſti.

This year, ſo early as the cloſe of *February*, mount *Veſuvio* began to iſſue flames; and the ſmoak was to be ſeen from *Naples* riſing to a conſiderable height, in a large black column, till it was broke and diſſipated by the wind: this happens in three or four minutes, and then one has a clear ſight of the top of the mountain, till another irruption comes on in a few minutes, and throws up cinders, ſmoke, and ſtones. Amidſt the variety of agitations into which the wind blows the ſmoke, ſome fanciful perſons have imagined that they diſcerned many ſorts of frightful figures. According to *Dion Caſſius*, *lib.* xvi. in *Veſpaſian*'s time the country was terrified with the imaginary repreſentation of a troop of fuliginous giants iſſuing from the mouth of *Veſuvio*. The ſmoke is not immediately diſſipated when blown from the mountain, but expands itſelf in thick clouds. At night, after every exploſion, the mountain was obſerved to diſcharge a ſhort fiery column, which was ſeen to ſhoot upwards, but was extinguiſhed before it fell. Probably, this only proceeded from the ignited ſtones thrown up in a perpendicular direction, of which the greateſt part, eſpecially in ſtill weather, drop again into the caverns from whence they iſſued. After a week's expectation that *Veſuvio* would return to a ſtate of tranquility, at the end of which, on the contrary, an increaſe of its violence was apprehended by the inhabitants, or at leaſt that it would continue longer than my purpoſed ſtay at *Naples*; on the fourteenth of *March* I reſolved that its commotion ſhould not deter me from viſiting this extraordinary mountain. The parties for this expedition can never be very numerous; hackney horſes being ſcarce at *Naples*, and the peaſants on the mountain (whoſe aſſiſtance is abſolutely neceſſary) being too few in number to attend on a large company. The

Indies they degenerate, in *Chili* they become far preferable to their progenitors. The origin and deſcent of nations is copiouſly ſet forth in hiſtory; and an account of the tranſmigrations and ſettlements in the animal and vegetable kingdoms would be no leſs entertaining. The firſt pheaſants were *aborigines* of the country about the river *Phaſis* (which iſſues from the mountains of *Armenia*, and runs through *Mingrelia*) and are ſaid to have been firſt brought into *Greece* by the *Argonautes*; red-legged partridges are natives of *Numidia*; the firſt of the turkey fowls, as they are commonly called, came from *Mexico*, and were ſerved up at the nuptial feaſt of *Charles* IX. king of *France*, in 1570. That the difference of air, diet, *&c.* conſiderably influences the melioration or degeneracy conſequential to theſe changes of climate is manifeſt in the human ſpecies: the iſſue of *Negro* parents, when born in *Europe*, gradually acquire the fair complexion of *Europeans*; and the deſcendants of the *Portugueſe* coloniſts ſettled on the weſtern coaſt of *Africa*, are known to have contracted not only the *African* complexion of the natives, but the woolly hair, the flat noſe, and thick lips, yet ſtill retaining the names of their *European* anceſtors. It is remarkable that the milk of the *European* women, on their coming to *Batavia* in the *Eaſt-Indies*, becomes ſo brackiſh, that their children refuſe the breaſt, and muſt be ſuckled by female *Negro* ſlaves.

diſtance from *Naples* to the foot of *Veſuvio* (here commonly called *Monte di Somma*, either from *Sommità*, a ſummit *, or from *Somma*, an adjacent eſtate) is five *Italian* miles, including the circuit round the bay; and from the foot of the mountain to the ſummit it is near three miles further. By an inſcription at *Capua*, mentioned by *Parini*, *Veſuvio* ſeems to have been conſecrated to *Jupiter Tonans*:

Jupiter Veſuvius.

Jovi Veſuvio
Sacrum
D. D.

'Sacred to *Jupiter* of *Veſuvius*.'

Mount *Veſuvio*, like *Parnaſſus*, conſiſts properly of two heads or ſummits, though at preſent only that on the right-hand as you come from *Naples*, emits fire and ſmoke. The valley betwixt thoſe hills is about a mile long, and extremely fertile. The height of the burning ſummit (which is the lower of the two) is computed to be eleven hundred fathoms above the ſurface of the ſea. This mountain by a ſudden eruption in the year 1631, laid waſte all the neighbouring country; and an earneſt admonition to poſterity in *Latin* was cut in ſtone, and ſet up in *Reſina*, a village within three miles of *Naples*, to adviſe the inhabitants to fly in time, when they are threatened with an eruption of *Veſuvio*.

At *Torre del Greco*, a village ſituated on the ſea-coaſt, three miles from this mountain, are two other inſcriptions, giving an account of the deſtruction of three convents and other buildings thereabouts by the ſame terrible eruption in 1631, *&c.*

From *Reſina* the acclivity of the mountain increaſes, yet ſo that one may ride ſtill on horſe-back. Here are ſeen ſeveral large ſtones half calcined, ſcattered in different places, which are left as memorials of former devaſtations; the greateſt part having been cleared away by the peaſants living on the mountain, and uſed for incloſing their vineyards. It is aſtoniſhing to think of the impetuoſity by which huge maſſes of four or five hundred weight have been thrown to the diſtance of ſeveral *Italian* miles. At laſt the ſteepneſs of the aſcent, eſpecially as it is all over covered with aſhes and cinders, will not admit of riding, and the horſes are left to be taken care of by the ſervants. It is adviſeable alſo both for eaſe and expedition in climbing among the aſhes, *&c.* to change boots for ſhoes. Hereabouts a hermit has built a dwelling, but of a meanneſs

Hermitage on mount Veſuvius.

* As *Ætna* is now called *Monte Gibello*; for the *Saracens* when they were maſters of *Sicily*, gave it the name of *Gibel*, which has the ſame ſignification with the *German* word *Giebel* or *Gipfel*, the ſummit of a hill.

entirely

entirely correſpondent to the character of ſelf-denial; and ſuch is his fortitude, that *Veſuvio* muſt rage with uncommon vehemence before he removes his quarters: as travellers are apt to be fatigued with climbing up this uncommon aſcent, he ſtands ready with ſome wine to refreſh them at their return; and as the rules of his order do not prohibit him from fingering money, he thankfully receives any little acknowledgment made for his ſeaſonable civility.

Character of the peaſants.

At this hermitage the attendance of the peaſants who follow travellers from the neighbouring villages, becomes neceſſary; but if there happen to be more than can be employed, they are apt to quarrel with one another: this is ſometimes attended with bloodſhed, and proves of ill conſequence to the ſtrangers whom they are ſo eager to ſerve. A traveller ſhould by all means carry fire-arms with him on theſe occaſions; thoſe people being trained up to rob and murder, and accuſtomed to wear at their ſides large *couteaux*. Beſides, they are ſo void of all ſhame as to make a jeſt of their deteſtable practices among one another, when they are laid down to reſt. Whilſt we were about the ſkirts of the mountain they talked big, and boaſted that they would carry us up to the *bocca* or mouth on the ſummit of it; but in advancing upwards their note was changed; and at every little blaze they called upon the virgin *Mary* and St. *Januarius*, telling us of the great danger we were expoſing ourſelves to; ſo that we ourſelves were obliged to be upon the chearful ſtrain, in order to keep our guides in heart. All the ſervice they do is to go before with leathern belts round their waiſts, by which travellers hold, that they may climb up with greater eaſe. If the two peaſants that go before every traveller are not ſufficient; others help by ſhoving him behind. Before a perſon puts himſelf in their power, an agreement muſt be made; and at diſmiſſing them it is beſt to add a ſmall gratuity, as they have been known to proceed to rudeneſs without it, and indeed are ſeldom ſatisfied with the bare wages agreed upon.

Their ſervice.

The mountain being very ſteep and moſtly covered with black aſhes, the aſcent is very difficult; the aſhes giving way cauſes a man to ſlide ſeveral ſteps downwards, and in places free from the aſhes, the ruggedneſs of the melted matter puts you to no leſs trouble. That ſulphur lies here a foot deep, as a certain writer takes upon him to advance, is what I ſaw nothing of; but among theſe droſſy clods I met with ſome red and yellow ſtony ſubſtances, containing a great deal of ſulphur: neither is there any neceſſity of treading in the guide's ſteps; for, very often it cannot be done, the aſhes inſtantly filling up the impreſſion of his feet. From this *Vulcano* has been too often known to iſſue a *Lava* or mixed floods of melted ſulphur, metalic ore and roſin, to the inexpreſſible damage of the neighbouring country. The *Scoria* of this

ejected matter ſtill lies *ſtratum* upon *ſtratum* with large ſtones projecting from them, which, in their courſe along the ſulphureous ſtream, were ſtopped by their inequalities, and fixed as the melted matter gradually hardened; whereas had the ſtream been entirely fluid, it would have cooled and ſettled in a more even and uniform ſurface. In the year 1694, the country was viſited with one of thoſe fiery *Lava*'s; and the burnt ſtones, though forced under the melted matter with poles, immediately emerged again. Theſe ſtreams or currents are not thrown up from the mountain like the ſtones, but pour down as from an inclined veſſel; ſo that it ſeems as if ſuch an effuſion could proceed from no other cauſe but the fulneſs of the whole cavity and all the receſſes of the mountain of melted ſubſtances. Some pretend to have computed, that during the eruption in the year 1694, ſo great a quantity of *Lava* was diſcharged, that in ſome places it hardened at the height of ſixty ells above the ſurface of the ground; and, that if it had been accumulated into one maſs, it would have equalled in bulk the mountain from the bowels of which it had iſſued. If this be true, what muſt we think of the abyſs to which this vaſt mountain is, as it were, the ſpiracle. The matter thrown up by mount *Ætna*, in 1669, is ſaid to have amounted to 93,838,750 cubic feet *. I here ſearched very narrowly for pumice-ſtones, but could not ſee a ſingle ſtone of that kind all over the mountain. In the *Scoria* are ſcattered up and down ſeveral burnt ſtones that are very porous; but on account of their weight and dark aduſt colour, they differ very much from the genuine pumice-ſtones found about *Baiæ* and its neighbourhood. By chemical experiments it appears, that the ſtones ejected by *Veſuvio* contain pitch, ſulphur, vitriol, alum, antimony, marcaſſite, arſenic, *&c.* The differences of the *Scoriæ* in colour and ſubſtance have therefore nothing ſtrange in them; as from the various mixtures of ſuch bodies with earth and ſtone, there muſt reſult a great diverſity in the alterations they undergo by ſuch a vehement and laſting fuſion or ignition. Small quantities of gold, ſilver, copper, tin, lead, and other minerals have alſo been extracted from them, which give a light into the conſtitution of the adjacent *ſtrata*. I pulveriſed one of theſe ſtones of a red and yellow colour, and applied the magnet to it, but I could obſerve no attraction or even adheſion; which unqueſtionably was

No pumice-ſtones on mount Veſuvio.

Minerals in the ſtones.

Experiment by the magnet.

* This is the computation of Dr. *Burnet* in his *Theory of the Earth*. *Virgil* ſays,

Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos, liquefactaque volvere ſaxa.

'What rocks did *Ætna*'s bellowing mouth expire
'From her torn entrails! and what floods of fire! DRYDEN.

owing

owing to the prevalency of the remaining ſulphur. I was ſenſible the magnet has no effect upon iron ore, however abounding with metal, till by a ſtrong fire the ſulphur mixt with it be expelled; and hereupon repeating the trial with a black clod which had been thoroughly burned, the adheſion was very ſtrong. I ſhall not animadvert on what ſome perſons have ſaid of their finding in theſe cinders ſparks of rubies and other gems: vitreous ſubſtances I myſelf ſaw; but theſe may have been cauſed by the fuſion of a fine ſand, ſalt, and marcaſſite. As I was ſtanding at one of the former mouths or apertures of *Veſuvio*, a ſtone of a greeniſh yellow, ejected from the mountain, fell cloſe by me. Upon taking it up when it had cooled, I found it to be covered with a kind of gloſſy varniſh, and to contain ſeveral bits of glaſs; but at my return, I found its beauty very much diminiſhed by rubbing againſt ſome other ſtones in my pocket, which I had picked up. I made uſe of water for cleaning it, which rather penetrated the ſtone, and diſſolved its texture, ſo that a greeniſh liquor was continually ooſing from it, and I was obliged to uſe proper means for drying it.

Near to the ſummit of the mountain we met with ſtones, at leaſt of a hundred weight, glowing hot, and when broken exactly reſembling red hot iron, or the ſlag juſt taken out of a ſmith's forge. Theſe ejected ſtones immediately ſet paper on fire; and, if our guides may be relied on, they had been but juſt ejected from the abyſs. I ſaw about fifteen of theſe, but not one thrown in the air or in motion. As we ſtill advanced, our ears were frequently aſſaulted with a horrid noiſe like that of the exploſion of a whole battery of cannon; and under our feet we were ſurpriſed with a continued noiſe, not unlike the boiling of a large cauldron. Upon making a hole with a ſtick in the aſhes but a few inches deep, a heat was immediately felt in it, which in ſome places was hotter than a man's hand could bear. We perceived the ſmoke to iſſue out as it were in ſeveral places through ſmall fiſſures. I was for a long time at a loſs what to make of great numbers of little round holes about half an inch diameter in this part of the hill, till I found them to be avenues to the neſts of waſps and hornets, which retreated hither on account of the heat; the cold at this time of the year, and eſpecially in the night, being too ſevere for them at the foot of the hill. We found a ſcorched acorn among the aſhes, a conſiderable way up the hill, but it is no eaſy matter to form a probable conjecture from whence it came; not a ſingle tree or ſhrub being to be ſeen on all that part of the mountain, which is covered with aſhes and ſtones; and birds, which might have carried ſuch a thing by way of food, are never known to viſit this dreary region.

Red-hot ſtones.

Heat of the ſoil.

At

Former mouth of Veſuvio.

At length, after many weary ſteps, we came to the place where formerly the largeſt mouth or aperture of the mountain was; but this has undergone ſuch changes, by the frequent eruptions, that at preſent it is not only choaked up, but covered by a round hill of aſhes and cinders. In *Addiſon*'s and *Miſſon*'s time there was a plain of near three hundred paces to croſs before they came to the ſkirts of this round hill or new mountain; but ſuch great eruptions have ſo enlarged the circumference of the hill, that this interval in moſt places is now no more than a kind of trench ſeven or eight feet deep, and about thirty paces wide. It is not improbable but in a few years this vacuity may be filled up, and thus the two mountains form but one. The lower or old mountain is of ſuch a height that the trench is not perceived at the foot of it. Here we felt a very ſenſible encreaſe of heat; and eſpecially at every exploſion of the mountain, which made the aſhes fly againſt our faces, ſo that ſome of the company were obliged to cover their eyes. The ground alſo was almoſt inſupportably hot under our feet; for the embers or ſlag burnt the very ſoles of our ſhoes. Here indeed we were not terrified with the horrid noiſes we had heard below; but every diſcharge was attended with a whizzing like that of a great number of rockets flying up at once. The multitude of ſtones and other matter ejected, together with the clouds of ſmoke with which the ſky is totally obſcured, reſemble the ſpringing of a mine. Moſt of the ſtones, eſpecially the largeſt, the weight of which has not been much diminiſhed by burning, return perpendicularly into the abyſs from whence they were thrown up; and this poſſibly is ſeveral times repeated till their weight decreaſes, or a violent eruption happens, and then they are thrown beyond the verge of the aperture. Great quantities, however, fall on the ſides of the hill, and the noiſe they make in rolling down is indeed ſomething terrible. As the wind generally drives the aſhes, ſmoak, *&c.* one particular way, it gives the ſpectator an opportunity of chuſing the moſt favourable ſtation; yet if the eruptions happen to be violent, there is danger of approaching on any ſide. It being a very bright day we could perceive no flame at the mouth of the hill; and the great encreaſe of the heat felt at every diſcharge might proceed from the melted matter and ignited ſtones thrown into the air, which in the night appear like red-hot bullets. The phænomena exhibited by *Vulcano's* are not conſtantly alike; for they differ according to the violence or moderation of the eruptions. This has been obſerved ſo long ago as *Virgil*'s time, who gives this deſcription of *Ætna*.

- - - - horrificis juxtà tonat Ætna ruinis:
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo, & candente favillâ;
Attollitque globos flammarum, & ſidera lambit.
Interdum ſcopulos avulſaque viſcera montis
Erigit eructans, liquefactaque ſaxa ſub auras
Cum gemitu glomerat, fundoque exæſtuat imo.
VIRG. Æneid. III. v. 571.

- - - - 'And ſecure from wind,
'Is to the foot of thund'ring *Ætna* joind.
'By turns a pitchy cloud ſhe rolls on high,
'By turns hot embers from her entrails fly;
'And flakes of mounting flames that lick the ſky.
'Oft from her bowels maſſy rocks are thrown,
'And ſhiver'd by the force come piece-meal down.
'Oft liquid lakes of burning ſulphur flow,
'Fed from the fiery ſprings that boil below.' DRYDEN.

Sarnelli biſhop of *Biſceglia*, informs us, that the upper or new mountain firſt appeared on the 26th of *September*, 1685. We had ſtill about eight hundred paces to aſcend among hot ſtones and aſhes; but the eruptions followed ſo thick upon one another, that before we could have reached the ſummit we muſt have ſtood at leaſt eight ſhocks more; and as the danger every minute became manifeſtly greater, and our faint-hearted guides grew exceſſively out of humour, we all agreed to return. After all, it is very probable, that had we ventured to the aperture or mouth of *Veſuvio*, a thick ſmoak would have been all we could have ſeen, which would not have rewarded our pains and hazard. I wonder ſome travellers who affect great courage and intrepidity ſhould pretend that they had been on the ſummit of the hill during an eruption, and that looking down the aperture they ſaw the vaſt hollow all on fire and full of ſulphur, pitch, and metal boiling with prodigious vehemence; whereas ſeveral curious perſons of undoubted veracity, who have been more than once on the top, when the mountain was ſtill, aſſured me, that by reaſon of the ſmoke, it is very ſeldom they could get a ſight of the bottom of the cavity; which is alſo ſubject to great variations: for it is ſometimes of a vaſt depth, and at other times but a little more than two hundred feet, according to the height of the melted matter, at the laſt eruption, which by hardening gradually forms this bottom. Some have ventured a conſiderable way down the cavity; but this is a temerity from which no real advantage or glory can accrue. Such raſhneſs about

two

two years ſince unhappily proved fatal to an *Engliſh* gentleman of a very good character, both for his learning and morals. If a ſtone be rolled down the aperture; within a ſhort time after, an eruption, followed by a hollow ſound and a cloud of ſmoke, happens. The aſcent to the ſummit takes up two hours; but the deſcent takes leſs, and is much eaſier: for the aſhes often carry one ſeveral paces downwards at one ſlide. Some days after this excurſion, I obſerved from *Naples*, in the evening, that the mountain continually ejected ſtones, *&c.* and over it appeared a pale gleam, which, at firſt, I took to be flame: it continued a long time gradually aſcending, and at length I diſcovered it to be the refraction of the beams of the ſetting ſun through the fuliginous exhalations iſſuing from the aperture. As the ſun gradually deſcended towards the horizon, this phænomenon inſenſibly diminiſhed; when it was ſet, it totally diſappeared. A ſtrong party of us (for otherwiſe it is very dangerous to walk the ſtreets of *Naples* in the night) uſed moſt evenings to go to the great area near the vice-roy's palace, to obſerve the changes in the appearance of *Veſuvio*. On the 17th of *March*, to the left of the place where we had taken our ſtation on the mountain there was a continual fire; and from the upper aperture, every four or five minutes, iſſued ignited columns, in appearance about four feet high, and near a foot and a half in diameter. On the 18th, that part near the old *bocca* or mouth of *Veſuvio* was all in glowing fire, but without any conſiderable blaze; whilſt the upper, or new mountain, emitted towering flames without intermiſſion; and vaſt clouds of ſmoke appeared above the ſummit of the mountain. On the 19th there was a general fire ſpread all over the upper mountain, and in the city of *Naples* were heard ſubterraneous rumblings and concuſſions like the diſcharge of cannon at a diſtance. On the 20th, and likewiſe on the 1ſt day of *April*, the fire was viſible at *Gaëta*, which is ſix ſtages from *Veſuvio*; and as abundance of aſhes was driven by the wind to *Naples*, recourſe was had to proceſſions, and the invocation of St. *Januarius*, in whom, in all public calamity, the *Neapolitans* place a great confidence; but of late, to make matters ſure, the archangel *Michael* has been added as a collegue to that ſaint. It muſt be owned their devotion is very well grounded if what they tell us be true, namely, that upon the ſaint's head being expoſed, and proper ſupplications made to him, the wind has immediately ſhifted, and ſometimes the eruptions of *Veſuvio* have been ſuppreſſed; and ſo powerful a protector well deſerved the honour of a large medal, which the governor of the treaſury-chapel, where the ſaint's reliques are kept, had ſtruck. On one ſide is the effigies of this ſaint, with theſe words round it:

Medal of St. Januarius.

3

D. JAN.

D. JAN. LIBERATORI. VRBIS.
FVNDATORI. QVIETIS.

'To St. *Januarius*, the deliverer of the city, and author of its ſe-
'curity.'

On the reverſe are two vials, repreſenting thoſe in which his miraculous blood is kept; under them is a garland, with this legend:

POSTQVAM. COLLAPSI. CINERES.
ET. FLAMMA. QVIEVIT. CIVES
NEAPOLITANI. INCOLVMES.
A. D. MDCCVII.

'The aſhes ſubſided, the eruptions ſuſpended, and the citizens of
'*Naples* preſerved in the year 1707.'

Thankſgiving monument.

In commemoration of this ſame miracle of the year 1707, a marble ſtatue of the ſaint, with the following inſcription, has been erected on the ſpot near the church of *S. Caterina à Formello*, where the ſaint's head, attended by a numerous proceſſion, was placed on an altar which faces *Veſuvio*, as it were to keep it in awe.

DIVO JANUARIO.
Urbis Neap. Indigetum Principi,
Quòd Montis Veſuvi
Anno MDCCVII.
Cum Maxima ignis eruptione
Facta, dies complures magìs
Magiſque ferociret,
Jam ut certiſſimum Urbi
Totique Campaniæ
Incendium minaretur.
Sacri oſtenſu capitis
In arâ hic exſtructâ
Excidioſos impetus
Extemplò oppreſſerit,
Et omnia ſerenârit,
Neapolitani
Ejus divini Beneficii
Uti & innumerorum aliorum

Quibus à Bello, Fame,
Peſtilentia, Terræ motu
Urbem, Civitatemque
Liberavit, memores
P. P.

'To St. *Januarius*, the chief of the *Neapolitan* ſaints, by the expoſure 'of whoſe ſacred head on an altar erected on this ſpot, a moſt dreadful 'eruption of mount *Veſuvio* in 1707, which had raged ſeveral days 'with increaſing violence, ſo as to threaten the city and the whole coun-'try with an unavoidable conflagration, was inſtantaneouſly ſuppreſſed, 'and fair proſperous weather ſucceeded, the *Neapolitans*, in acknow-'ledgment of this, and innumerable other ſignal deliverances from war, 'peſtilence, famine, and earthquakes, have erected this monument.'

Aurelius Victor, and other hiſtorians, who relate that it was in the reign of *Veſpaſian* when fiery eruptions from this *Vulcano* were firſt perceived, are eaſily confuted from *Strabo*, who lived in *Auguſtus*'s time. It is alſo far from being true that *Pliny* the elder loſt his life on this mountain; for it appears from the younger *Pliny*'s account of his uncle's death *, that he was at a conſiderable diſtance from *Veſuvio*; and being very fat and aſthmatic, the air then ſaturated with ſulphureous particles, obſtructed his reſpiration.

Since the Chriſtian *Æra* above twenty remarkable eruptions of *Veſuvio* are recorded by hiſtorians; but it is very probable that in ſo many centuries the number muſt have been greater. It is certain, however, that one of the moſt violent eruptions of this *Vulcano*, was that which happened in *Titus*'s reign, by which *Herculaneum*, or *Heraclea* †, and *Pompeii*, two towns near *Naples*, were deſtroyed ‡.

Deſtruction of Herculaneum *and* Pompeii.

* *Pliny*'s words are, *Innixus ſervis duobus adſurrexit & ſtatim concidit, ut ego conjecto, craſſiore caligine ſpiritu obſtructo, clauſoque ſtomacho, qui illi naturâ invalidus & anguſtus & frequenter interæſtuans erat. Ubi dies redditus, corpus inventum eſt integrum, illæſum opertumque, ut fuerat indutus: habitus corporis quieſcenti quam defuncto ſimilior.*

† The remains of *Heraclea*, diſcovered in our days, have for ſome years exerciſed the pens of the moſt learned antiquarians.

‡ This country has, by earthquakes and eruptions of *Veſuvio*, undergone ſo many changes, that the ſituation of theſe towns cannot be exactly determined. In the like deſtiny *Thaurania*, *Cora*, or *Thora* and *Stabia* have been involved. The damages which *Pompeii* and *Herculaneum* ſuſtained by an earthquake in *Seneca*'s time, are related at large in the 6th book of his *Natural Queſtions*, and likewiſe in *Tacitus*'s *Annals*, *lib.* xv. Probably it is to that earthquake, and not to an eruption of *Veſuvio*, that *Dion Caſſius*, *lib.* lxvi. alludes, when he ſpeaks of the ſudden fall of a theatre when crouded with the inhabitants of theſe two cities: for the ravages cauſed by the eruption of *Veſuvio*, as appears from *Pliny*, were not cauſed on a ſudden, but the fire gradually increaſed; and ſelf-preſervation would naturally have prompted the people to hurry out of the theatre at the firſt appearance of danger.

According

According to *Dio Caſſius*, the aſhes, during that eruption, was driven as far as *Africa*, *Syria*, and *Egypt*; and at *Rome* the ſun was totally obſcured by them *.

It might be ſuppoſed that the manifeſt danger continually hanging over the heads of the inhabitants of this country from earthquakes and the irruptions of *Veſuvio* ſhould make ſome happy impreſſion on their minds, and diſpoſe them to lead pious and moral lives; but it is far otherwiſe: for the generality of theſe people are like ſailors, and never think of heaven or hell but in imminent danger; and, as ſoon as that is over, eagerly return to their former wicked practices. Of this there was a ſtriking inſtance in the year 1707, when the people flocking out of the city to ſee the fiery torrent from the mountain, which began to harden, gave themſelves up to all ſorts of debaucheries.

The variety of minerals and other ſubſtances ejected by *Veſuvio*, ſufficiently indicate the nature of the vaſt hollow within the mountain, and the cauſe of its fiery eruptions; for quick ſulphur and the filings of iron being kneaded together into a kind of dough, is not only violently heated, but even kindled into a flame, by the addition of a little cold water. *Lemery*, in his garden at *Paris*, once made an artificial *Volcano* of this ſort, which took fire ſpontaneouſly; and later chymiſts inſtantly produce flame from the mixture of two different liquids properly prepared. That the *ſtrata* under *Veſuvio* and other *volcano's*, contain abundance of ſulphur and iron †, appears evident both by the cinders ejected and the chalybeate ſprings iſſuing from the root of this mountain towards the ſea-coaſt. The proximity of the main ſea not only ſupplies water for the aliment of the inflammable ſubſtances, but likewiſe ſalt and pitch, which it waſhes away from their ſubterraneous beds; and from theſe alſo proceeds the ſaline acridity of the ſea-water: for oil of ſea-coal (which has a great deal of pitch in it) mixed with common ſalt and water, gives it a taſte like that of ſea-water. In a calm the fiſhermen about *Reſina* and *Torre*, two villages on the ſea-coaſt near *Veſuvio*, look out for *Petroleum*, a fragrant kind of oil which floats on the ſurface of the ſea, and take it off with pieces of ſpunge: this they ſell for

In ſide of Veſuvio.

Artificial volcano.

* The eruption of *Veſuvio* in 473, according to *Marcellinus Comes*, covered all Europe with aſhes: *Veſuvius, mons Campaniæ terridus, inteſtinis ignibus æſtuans exuſta vomuit effudit, noctumiſque in die tenebris omnem Europæ faciem minuto contexit pulvere. Hujus nefandi memoriam cineris Bizantii annuâ celebrant* viii. *Idus Novembris.* 'Veſuvius, a volcano in Campania, ejected from its inflamed bowels ſuch prodigious quantities of matter as obſcured day-light, and covered all *Europe* with aſhes. The anniverſary of this deva ſtation is obſerved at *Conſtantinople* on the 6th of *November*.' This day of humiliation is likewiſe mentioned by *Procopius de Bello Goth. lib.* ii. *c.* 4.

† The ſoil about *Viterbo*, *Penzuolo*, *Sienna*, and the iſlands of *Stromboli*, *Lipari*, *Sicily*, &c. is of the ſame nature.

Communication between Veſuvio and the ſea.

a good price to the apothecaries. It is plain that *Veſuvio* has a communication with the ſea, not only from the waters being ſurpriſingly abſorbed in 1631 as an immediate prelude to the eruption of the mountain ſo that ſeveral veſſels, afloat before, were left dry, but alſo by what happened in 1698; for in that year the ſea ſuddenly ebbed twelve paces, and the mountain diſembogued a vaſt torrent of pitch and other combuſtibles; and on the return of the ſea to its former height, and the ceſſation of the igneous diſcharge, great quantities of ſhells, *&c.* were found along the ſhore near the mountain, which were half burnt, and emitted a ſulphureous ſmell. *Parrini* and *Boccone* farther affirm, that in a violent eruption of *Veſuvio*, hot ſea-water, fiſhes, ſhells, and ſea-weeds have been ejected by that mountain.

Freſh water in the mountain.

This *volcano*, however, affords ſeveral freſh ſprings, of which ſome are conveyed to *Naples* by a beautiful aqueduct, to the great conveniency of the inhabitants. Theſe waters have not the leaſt heat in them; and, what one would leſs expect, a very cold wind is felt to blow from ſeveral fiſſures or chaſms in the ſide of the mountain.

The height diminiſhed.

I ſhall add, that though a new mountain has riſen on the ſummit of *Veſuvio* over its former aperture, yet it wants ſomething of its ancient height. Of this there is ocular demonſtration likewiſe with regard to mount *Ætna* in *Sicily*; the top of which, within theſe ſixty years, might be ſeen from *Furnari* and other places thereabouts, but cannot be diſcerned from thence at preſent.

Temperature of the air.

Such is the climate of *Naples*, and the ſouth part of this kingdom, that little or no winter is known there. Garden-vegetables are in ſeaſon there all the year round. Ice is ſeldom ſeen in the level country, and ſnow fell but twice during theſe laſt five years; and then it diſſolved as ſoon as it touched the ground. Among the inhabitants of the mountains it is a branch of trade to gather ſnow, and ſend it to *Naples*, where it ſupplies the want of ice for cooling liquors *, *&c.* The extreme ſummer heats, however, never fail of being tempered by cool evenings, which are ſpent in taking the air, after being confined within-doors

* The climate of *Sicily* is ſo hot, that even in *January* the ſhade is agreeable, and not a chimney is to be ſeen all over the iſland. In *March* ſome cold piercing winds may happen to ſet in for a few days; but this inconveniency is relieved by a very ſmall coal fire. The uſe of ice and ſnow in liquor, I ſuppoſe, was firſt introduced to gratify the palate; but now it has the ſanction of the faculty: and ſince its coming into general vogue, the fatal rage of fevers is ſaid to be conſiderably abated. *Plempius*, in his treatiſe *de Valetudine Tegatorum tuenda*, affirms, that ſince the uſe of ſnow has obtained in *Meſſina*, the burials of that city are decreaſed a thouſand every year; and that this cuſtom has been attended with the ſame ſucceſs in *Spain*, appears from *Ludov. Nonnius*, *de re cibaria*, *lib.* iv. *cap.* 5.

[The author takes no notice of the frequency of pleuriſies in thoſe countries where this cuſtom has been introduced, particularly in *France*.]

during

during the ſultry heat of the day. Of the fertility and wealth of this country, ſome idea may be formed by conſidering how long it has been under a foreign government, which by contributions, troops, wars, and other circumſtances, muſt neceſſarily have drained it of vaſt ſums. Yet this country is ſtill in a much better condition than many of the ſtates of *Italy*, and capable by proper meaſures of affording new ſources of wealth. The tobacco-farms alone in this kingdom produce near thirty thouſand ducats annually. *Fruitfulneſs of the country.*

But amidſt its fertility and other natural advantages, the kingdom of *Naples* is not without many inconveniencies. *Inconveniencies in the kingdom of* Naples.

Beſides the frequent calamities this country is ſubject to from the neighbourhood of mount *Veſuvio*, it ſuffers extremely by earthquakes; particularly the ſouth part of the kingdom, all over which are to be ſeen the melancholy remains of cities, once famous in hiſtory, but now almoſt without a name*. *Earthquakes.*

Another diſagreeable circumſtance, but common to moſt other parts of *Italy* is the ſwarms of *Lizzards*, eſpecially of the green kind. In ſpring hundreds of theſe little animals are ſeen baſking themſelves on the flat roofs, and as they crawl up and down the walls, if a window or door be left open they make their way into the houſes. The green *Lizzards* are very nimble, and have a fine gloſſy ſkin and very beautiful eyes; but they are quite harmleſs. About *Fondi*, *Capua*, and *Gaëta*, there is a noxious ſpecies of lizzards commonly, but improperly called *Tarantula*, whoſe bite is attended with danger; theſe are brown, larger than the green ſort, and when the tail is cut off, reſemble a toad. Lizzards.

The *Scorpion* is a much greater nuiſance, which harbours not only in old buildings and under large ſtones, but infeſts the houſes in this country; ſo that in ſome places it is not unuſual to make the bed-ſteads of poliſhed iron, and to place them at ſome diſtance from the wall, to prevent theſe vermine from getting into the beds. It is true, they ſeldom hurt, unleſs they are firſt aſſaulted or accidentally injured; which may eaſily happen only by a man's turning himſelf or moving a leg or an arm in a bed where theſe noxious animals harbour themſelves. The ſureſt remedy againſt the ſting of a *Scorpion* is to bruiſe that animal and bind it faſt on the wound; or if that cannot be done, the beſt way is to foment it with oil-olive, in which dead *Scorpions* have been ſteeped, applying warm bandages to the part, and to give the patient warm draughts of *Theriaca* mixed up with a generous wine to promote perſpiration. This Scorpions.

* *Sicily*, which formerly made one continent with the kingdom of *Naples* is, in this reſpect, not leſs unfortunate, having in *January* 1693, by one ſingle earthquake loſt forty-nine towns and villages, nine hundred and twenty-two churches, colleges and convents, with ninety-three thouſand perſons buried in the ruins.

oil *Boccone (Obſerv. Phyſ.* xviii.) ſays, is a ſovereign remedy againſt the ſting of the ſpider called *Solifuga*. In the northern parts of *Italy* this creature has little or nothing of that rage and venom which appears in thoſe of hotter climates, as *Malta* and *Africa*. The venom or poiſon of *Vipers* has alſo the like gradations according to the proximity of the country to the equator. *Scorpions* yield a ſalt and oil which are a part of the *Materia Medica*. They are caught in great numbers among ruins or in ſtony places, and being taken hold of with a pair of pincers, are dropped into a narrow-necked glaſs veſſel which is too ſlippery for them to climb out of.

Where moſt dangerous.

Whether they kill themſelves.

A late naturaliſt ſays, that the *Scorpion*, when hemmed in with live coals, or any kind of fire, upon its being moved nearer to him, and finding no way to eſcape, plants itſelf in the middle of the circle, turns up his tail and ſtings himſelf in the head. This obſervation at firſt ſight had appeared to me very ſuſpicious, and made me imagine that this pretended ſuicide was no more than a natural motion of the animal on ſuch an occaſion. Being at *Naples* I was determined to bring this vulgar error to the teſt of repeated experiments, which proved it to be no other. Some of the *Scorpions* inſtead of going round to look out for a paſſage to eſcape, ran directly into the fire, where they were ſoon conſumed; others, upon feeling the heat of the fire, drew back and fell into a kind of convulſions, but never offered to dart their ſting into their heads; others again lay quite ſtill, and, as if they made a virtue of neceſſity, quietly ſubmitted to be burnt to death. As groundleſs is the notion, that a *Scorpion* when thrown into oil, deſtroys itſelf in the ſame manner, whereas ſome will live in it twenty-four hours, and when they expire do not exhibit the leaſt appearance of ſtinging themſelves to death.

Tarantula.

Another plague almoſt peculiar to the kingdom of *Naples*, eſpecially the ſouthern parts, is the *Tarantula*; ſo called from the city of *Tarento*, in the neighbourhood of which they abound, and are the largeſt and moſt venomous. This is the *Phalangius* and *Phalanges* of *Pliny* and other ancient naturaliſts. The perſons bit by this inſect, by the *Italians* are called *Tarantolati*; and their extravagant viciſſitudes of ſhrieking, ſobbing, laughing, dancing, *&c.* are pretty well known. Very few of ſuch unhappy perſons can bear the ſight of black or blue, but ſeem delighted with red and green objects. They are alſo ſeized with an averſion to eating fruit or vegetables. A melancholy ſilence and a fixed eye are the firſt ſymptoms by which the bite of the *Tarantula* diſcovers itſelf; and then muſic is immediately called in to the aſſiſtance of the patient to rouſe him to a violent motion, and by that means to promote perſpiration and a copious ſweat. But neither the ſame tunes nor the ſame inſtruments anſwer this end with regard to different patients; ſeveral trials

are therefore made, and chiefly with the guitar, hautboy, trumpet, violin, and *Sicilian* kettle-drum. The tunes that uſually have the beſt effect in theſe diſorders are *la Paſtorale* and *la Tarantella*. In ſome parts of the kingdom of *Naples*, particularly in *Apulia*, the venom of the *Scorpions* is ſo ſubtle, that their ſting produces the like effects as the bite of the *Tarantula*; and though the two before-mentioned tunes have a proper effect on theſe patients alſo, yet they require ſofter inſtruments, as the flute, *&c.* but accompanied with a briſk beat of the drum. The country people, who are more or leſs ſkilled in all theſe inſtruments, inforce the operation of their muſic with grimaces and odd geſticulations. The *Tarantolati* on their ſide vigorouſly exert themſelves, regulating their motions according to the muſic till the venom is quite expelled; this exerciſe and cure ſometimes takes up five or ſix days. It is not to be ſuppoſed that they are kept continually dancing for ſo many days: when nature ſeems to be exhauſted the muſic is ſuſpended, and the patient put to bed well covered, and a *ſudorific* cordial given him to promote perſpiration. It is remarkable, that the patient on his recovery remembers nothing of what paſſed during his diſorder. If the cure be not perfectly effected, and the poiſon entirely expelled, the ſame ſymptoms fail not to appear again the ſucceeding year, eſpecially during the ſummer heats; and ſome have laboured under this terrible diſorder at intervals for ten, twenty, and thirty years, and others during their lives. Inſtances are not wanting of ſuch perſons who merely from a ſenſe of their incurable ſtate, or from the melancholy effects of the venom have drowned themſelves. If the *Tarantula* be killed immediately after the bite, the venom with its effects is in a way of being expelled the firſt year by vigorous dancing; or if with the ſame exerciſe, previous to a fomentation, an inciſion be made in the part affected, and *Venice-treacle*, or in want of that, *Mithridate*, *Oervietan*, or a clove of garlic bruiſed be applied, the ſame ſucceſs may be expected: but in caſe theſe two precautions be neglected, it is ſeldom that any remedies adminiſtered afterwards, can preſerve the unhappy patient from a long continuance of the uſual ill conſequences attending ſuch a misfortune, as melancholy, laſſitude, loſs of appetite and indigeſtion. If the patient uſes no means for cure, a few days infallibly carry him off. The petticoats of women are apt to harbour theſe vermin, and conſequently they are more liable to be bitten by them than men. The bite of a *Tarantula* at firſt occaſions only a ſmall red tumour like that occaſioned by the ſting of a waſp; and there are above eight ſpecies of them differing in ſize, colour, and form, but producing the ſame miſchievous effects by their venom. In the dog-days and during the violent heats, the *Tarantula* is moſt dangerous; eſpecially on the plains, as if theſe creatures were incited to greater rage by the heat of the ſun: for thoſe

of *Tuſcany* never occaſion ſuch deplorable diſorders as the malignant kind found in *Apulia*; and even in theſe, when carried to the northern parts of the kingdom of *Naples*, or to *Rome*, the venom is rendered leſs noxious, ſo that their bite is attended there only with a ſlight tranſitory pain*.

In the iſland of *Corſica* there are neither wolves nor vipers; but its *Tarantulas* and *Scorpions* are extremely venemous †.

Its haunts. The *Tarantula*'s chief haunts are holes in the earth, old walls and hollow trees, and the cobweb it makes is ſtronger and coarſer than that of a common ſpider. The poiſon is contained in two ſmall veſicules within the gums near two fangs, with which they are armed beſides leſſer teeth.

The people wicked. But, according to ſome, a greater evil ſtill remains; and the worſt creatures in this delicious country, ſay they, are the inhabitants themſelves, who, beſides their execrable and unnatural luſts, are of a vindictive, treacherous, bloody diſpoſition.

Though national charges generally imply ignorance, narrowneſs of ſoul, and uncharitableneſs, it is certain, however, that the hiſtory of *Naples*, almoſt beyond any other, abounds in ſad inſtances of the exceſ-

Poiſoning. ſive depravity of human nature. *Tophana* the noted female poiſoner, who firſt invented the *Aqua Tophania* is ſtill living in priſon here, and few foreigners leave *Naples* without ſeeing this infernal hag. She is a little old woman who had entered into a kind of religious ſiſterhood; and on this account, if not on a worſe, her life has been hitherto ſpared. She is ſaid to have poiſoned ſome hundreds of people, and was remarkably liberal of her drops, which ſhe gave by way of alms, to wives who, from ſeveral intimations, ſhe knew would not be inconſolable for the death of their huſbands. Five or ſix drops of this liquid it ſeems anſwer the purpoſe, and may be lowered or tempered ſo as to take effect in any determinate time. This water continues ſtill to be privately made at *Naples* under the appellation of *Acquetta di Napoli*, and not many years ſince a ſmall caſk of it was according to orders ſent to a certain country. But ſince lemon-juice has been found to be a ſort of antidote againſt it, this vile compoſition is fallen into ſome diſrepute. The humane Dr. *Branchaletti* wrote a book expreſly on the remedies or antidotes againſt theſe *Stygian* drops; but all the inventions to counterwork this poiſon preſuppoſe the fatal potion to be very recently adminiſtered, or previouſly guarded againſt, upon any ſuſpicion, by ſuch preſervatives.

* *Vide Boccone, Obſerv. Phyſ.* XVII.

† One kind of the *Corſican* ſpiders bite like the *Apulian Tarantulas*, another ſtings; but the beneficent Creator has checked their increaſe by means of a ſpecies of waſps which make terrible havock among them. *Boccone Obſ.* 1.

The

The inhabitants of this country have in all ages been remarkable for a voluptuous manner of living; the luxury of *Capua* and *Atella* is well known, and *Naples* is, by *Ovid*, ſtiled,

- - in otia natam
Parthenopen - -

'*Naples* of luxury the native ſeat.'

It muſt be owned that in no great city in *Europe* the proſtitutes are ſo numerous and ſo abandoned: theſe *Donne libere*, as they are called, amount to eighteen thouſand in this city, and in one particular part of it is a receptacle for two thouſand of them; and yet it is no uncommon thing for eccleſiaſtics to lodge in thoſe infamous parts of the town. This totally corrupts all the youth; and the clergy being exempt from the civil juriſdiction, and connived at by their ſuperiors that the ſacred order may not be diſgraced by puniſhments, ſet the worſt of examples. Any complaints againſt the latter from laymen are looked upon as the height of inſolence; it is not for them to ſcrutinize the actions of thoſe, to whoſe ſuperior lights they owe an implicit ſubmiſſion.

The peaſants in this country are ſo ſlothful, as to prefer beggery or robbing to labour and induſtry; but in the city of *Naples* there is ſomething of an induſtrious ſpirit, and ſeveral flouriſhing manufactures are carried on there. It is a phraſe here, that a vice-roy, to keep the people quiet, muſt provide three *F*'s, namely, *Feſte*, *Farine*, *Forche*, i. e. 'Feſtivity, 'Flour, and Gibbets;' the people being exceſſively fond of public diverſions, clamorous upon the dearth of corn, and ſeditious unleſs they are intimidated by ſeverity. Among their public entertainments, one of the moſt remarkable is the proceſſion with four triumphal cars on the four Sundays immediately preceding *Lent*, the firſt loaded with bread, the ſecond with fleſh, the third with vegetables, and the fourth with fiſh. Theſe proviſions are piled up very high, with muſicians placed at the top, and guarded by armed men till they are given up to be pillaged by the populace. But that which draws the greateſt concourſe at *Naples* is the *Cocagna*, or Caſtle, built according to the rules of fortification, and faced all over with pieces of beef, bacon, hams, geeſe, turkeys, and other proviſions, with which the imaginary country of *Cocagna* is ſaid to abound; where the very trunks or branches of trees, are ſuppoſed to be *Bologna* ſauſſages. This welcome ſpectacle is exhibited once a year, and on each ſide of the caſtle is a fountain running with wine during the whole day. A party of ſoldiers is poſted to reſtrain the ardour of the

Sloth.

populace till the vice-roy appears in his balcony, which is the ſignal for the aſſault.

Neapolitan nobility.

It is uſual for the *Neapolitan* nobility to ſpend ſome years in a parſimonious retirement on their eſtates in the country, that they may cut a figure for a while in the city, and live in a profuſe magnificence; ſo that the generality of them are ever running into extremes, but their fortunes are not very conſiderable. This is the conſequence of the diſproportion of their great number to the ſmall extent of the kingdom; for there are in the kingdom of *Naples* a hundred and nineteen princes, a hundred and fifty-ſix dukes, a hundred and ſeventy-three marquiſſes, forty-two counts, and four hundred and forty-five barons, all vaſſals of the crown. Many a ſpot of land not worth above fifty dollars a year gives the title of marquis to the owners; ſo that they are in general very poor.

Army.

The ſtanding forces throughout the kingdom do not exceed fourteen thouſand men, a number very inſufficient for keeping the inhabitants in awe on the approach of an enemy. The vice-roy's ordinary income is eighteen thouſand *ſcudi*, or cowns, a month; and the ſeveral officers of his Court, which is very ſplendid, have ſtated ſalaries from funds appropriated to thoſe ſervices; ſo that here is no room left for ſavings out of the pay of the guard, the chapel, the band of muſic, company of commedians, and the like attendants on a Court, but every thing continues on its original footing. The vice-roy's poſt is only triennial; but at the expiration of ſuch a term, the commiſſion is renewable *.

Current coins.

As to the currency of money, a *Spaniſh* piſtole, or old *Louis-d'or*, is here equal to forty-five *carlini*. The Papal money alſo goes at the rate of four *Carlini* for three *Paoli*. By a *ducat* is here meant an imaginary piece, equal to ten *Carlini* †.

* The reader will naturally ſuppoſe that the Court and government have undergone great alterations within theſe few years, ſince a prince of *Spain* of the *Bourbon* family aſcended the throne of *Naples* and *Sicily*, and reſides in the capital of the former.

† Three ſhillings and four-pence Sterling.

LETTER

LETTER LVIII.

Of the City of *Naples* in general, and its public Buildings.

SIR,

THE city of *Naples* lies in forty-one degrees, and twenty minutes north latitude: its walls are moſtly faced with a hard black ſtone, called *Piperno*, and are nine *Italian* miles in circuit; but there are near twenty ſuburbs included. If *Naples* has not ſuch magnificent palaces as are to be ſeen at *Rome* and *Genoa*, it has alſo very few of thoſe mean houſes, which, in other cities, diſgrace their fineſt ſtreets. The roofs of the houſes here are flat, and ſurrounded with elegant baluſtrades: the ſtreets alſo are very well paved, and moſt of them with very large ſquare ſtones; but the fault is, that they have no ſlope or gutters to carry off water, *&c.* The fineſt ſtreet for length, breadth, *&c.* is that called *la Strada di Toledo*, and yet not one eminent palace is to be ſeen in it; the breadth is about twenty-three common paces; and after running in a direct line of fifteen hundred paces, it is continued ſome hundreds more in an eaſy curve line. It ſeems an inexcuſable neglect that the ſtreets of *Naples* are not lighted at night, as the lamps would not only be an ornament to the city, but would alſo prove a conſiderable ſecurity for perſons who walk the ſtreets; for few cities are more dangerous after dark. *Buildings.*

The harbour of *Naples* is very ſpacious, and has a grand light-houſe, with a mole near five hundred paces in length, which ſeparates the *Porto della Città*, or main harbour, from the *Darſena*, or baſon. The latter lies behind the *Caſtello Nuovo*, and has generally in it four gallies, the crews of which, both rowers and ſoldiers, are obliged every *Lent* to come to a formal confeſſion, and to receive the ſacrament. The devotions of the firſt galley are followed by a day of reſt, the ſecond by a like interval, and ſo on. In the evening, at the cloſe of the proceſſion uſual on ſuch ſolemnities, the Hoſt is expoſed, and all the galleys honour it with a ſalute. *Harbour.* *Annual communion on board the galleys.*

The number of inhabitants at *Naples* cannot be leſs than three hundred thouſand; and as its commerce occaſions a great ſtir and buſtle, *Rome*, in compariſon of this city, has by ſome travellers been looked upon as a kind of deſart. The great number of fountains in *Naples* are very elegant ornaments to the city, though in moſt of them the water *Number of Inhabitants at Naples.* *Fountains.*

is none of the beſt. Of theſe fountains the fineſt is that of *Medina*, facing *Caſtello Nuovo*, or the new caſtle: the upper baſon is ſupported by the three Graces, and on the top ſtands a ſuperb *Neptune*, attended by ſeveral other figures, all ejecting water, which make a very grand appearance. The inſcription is as follows:

CAROLO II. REGNANTE
Hic ubi pulvureo ſqualebat Olympia tractu,
Nunc hilarant fontes ſtrataque ſaxa viam.
Quam Ducis adjuta auſpiciis opibuſque dicavit
Medina Cæli nomine Parthenope.
Excell. Dom. D. Ludovico de Cerda,
Cæli Duce, Prorege
Civitas Neapolis Anno
M. DC. XCVII.

'In this place, which was formerly a duſty waſte, *Naples*, under the 'auſpices of the duke of *Medina Cæli*, has cauſed this refreſhing foun-'tain, which, in gratitude to his munificence, bears his title, and a 'noble pavement to be made, in the reign of his Catholic Majeſty '*Charles* II. his excellency Don *Lewis de Cerda*, duke of *Medina Cæli*, 'being vice-roy. 1697, *&c.*'

There is a long inſcription on a fountain in the great market-place, and on moſt of the other fountains in the city, which are full of flattery to their vice-roys.

The fountain in St. *Lucia*, by *Giovanni di Nola*, an eminent architect, with that in the ſtreet near St. *Lucia*, by *Coſmo Fanſego*, are both of an elegant architecture, and adorned by good pieces of ſculpture. Not far from the *Darſena* is another fountain, adorned with a ſpread eagle.

Aqueduct from Veſuvio. A very fine aqueduct ſupplies the city with a vaſt quantity of water from the foot of mount *Veſuvio*, by means of which, *Alphonſo* II. in 1442, made himſelf maſter of the city of *Naples*. The place where formerly was the greateſt reſervoir of theſe waters, is at preſent known by the name of *Seggio di Nido*, or *di Nilo*; where there is an antique ſta-

Statue of the river Nile. tue of the river *Nile*, repreſented under the figure of an old man ſitting on a crocodile, with boys playing about him; the head is modern, as appears by an inſcription under it.

The ſtatue of *Jupiter Terminalis*, another antique, ſtands near the arſenal: it was dug up at *Puzzuolo*, and erected in this place by the duke of *Segovia*, when vice-roy.

Of

Of all the palaces in *Naples*, that of the vice-roy is, agreeably to the dignity of the owner, unqueſtionably the moſt magnificent. As to its beauty, it is ſufficient to ſay that it is the work of the famous *cavaliere Fontana*. The great *perron* is divided into two flights of ſteps, and is of white marble. It is eleven common paces in breadth, and a ſuperb work. At the foot of the ſteps on each ſide is the ſtatue of a river; that on the left-hand repreſenting the *Tagus*, and that on the right the *Ebro*, with inſcriptions under them. *Vice roy's palace.*

The eye of a connoiſſeur, at entering the palace on this ſide, muſt be immediately offended at the diſproportionate narrowneſs of the court to ſuch a large and ſuperb *perron*. In the audience-room are finely painted the moſt remarkable actions of the *Spaniſh* nation, among which it has been thought fit to place the expulſion of the *Jews* out of *Spain*. The *Sala Regia*, where the carnival entertainments are given, is hung with the pictures of all the vice-roys at full length. A particular gallery is taken up with the exploits of the duke *d'Alva*. In another ſaloon is repreſented the war carried on by *Charles* V. with *John Frederick* elector of *Saxony*. Indeed all the apartments abound in fine paintings, and beautiful tapeſtry.

In the palace-chapel are ſurpriſing quantities of plate; and behind the altar ſtands a moſt exquiſite white marble ſtatue of the virgin *Mary*. This palace has a ſubterraneous communication with the *Caſtello Nuovo*, which, in caſe of an inſurrection, is a very neceſſary reſource to the vice-roy and courtiers.

Caſtello Nuovo on one ſide joins to the ſea, and is always well garriſoned; forty-two pieces of ordnance are mounted on the walls and baſtions, among which are nine pieces taken by *Charles* V. from the elector of *Saxony* at the battle of *Muhlberg*. Caſtello nuovo.

An inſcription informs us, that on the baſtion *del San Spirito* formerly ſtood a large piece, called *Magdalena*, weighing twenty-one thouſand pounds, which carried balls weighing a hundred and twenty pounds. This deſtructive engine was caſt in the time of the emperor *Maximilian* I. and brought hither by *Charles* V.

Near the entrance of the caſtle ſtands a triumphal-arch, adorned with ſculpture, and the two following inſcriptions:

Alphonſus Regum Princeps hanc condidit arcem.

'This caſtle was built by *Alphonſo*, the beſt of princes.'

Alphonſus

Alphonſus Rex Hiſpanus, Siculus, Italicus, Pius, Clemens, Invictus.

'*Alphonſo* king of *Spain*, *Sicily*, and *Italy*, the pious, the merciful, and the invincible.'

The place where this arch was erected is ſomething too narrow: the gate near it is adorned with ſome fine ſculpture in ſtone. Further on is a braſs gate, decorated with fine *baſſo-relievo's*, repreſenting ſome of the atchievements of the kings of *Aragon*. The caſtle-church is handſomely decorated with gilding and ſtucco-work; and a *Pietà*, in a room adjoining to it, is greatly admired. Facing the armory, which, according to *Parrini*, can compleatly furniſh fifty thouſand men, ſtands a marble antique ſtatue of a young ſoldier *, or, according to ſome, of the emperor *Nero*; as likewiſe that of braſs in the *façade* of St. *Barbara's* church in this caſtle is ſaid to be. In the church *dell' Aſſunta* is a picture of the wiſe men of the Eaſt, two of which repreſent *Alphonſo* and *Ferdinand*, kings of *Spain*. *Vaſari* ſays this piece was the firſt work of *Giov. da Bruggia* in oil-colours: ſome, however, attribute it to the celebrated *Zingaro*, with this addition, that the heads of the three wiſe men are copied from the portraits of *Charles* king of *Naples*, and his ſons the prince of *Salerno* and the duke of *Calabria*. The caſtle-hall is ſo conſtructed, that a whiſper on one ſide is diſtinctly heard at the other.

Armory.

Caſtello del Uovo.

Caſtello del Uovo, i. e. *Egg-caſtle*, ſo called from its oval figure, ſtands in the ſea, on a rock, which is joined to the continent by a bridge of two hundred and twenty paces long. This caſtle is ſaid to have been anciently *Lucullus's* palace, and not originally ſituated on an iſland, but altered to its preſent ſtate and form by the *Norman* kings, on which account it was, for a long time, called the *Norman caſtle*. Over the entrance are theſe words;

Philippus Secundus Rex Hiſpaniarum Pontem a continenti ad Lucullanas arces, olim Auſtri fluctibus conquaſſatum, nunc ſaxeis obicibus reſtauravit, firmumque reddidit, D. Joanne Zunica Pro-Rege, Anno MDLXXXXV.

'The bridge from the continent to *Lucullus's* palace having been 'broken down by the violence of the ſea and ſtorms, is now, by order of '*Philip* II. king of *Spain*, repaired with greater ſtrength, and ſecured 'by a mole of huge ſtones in the year *1595*, *&c.*'

* *Cæleſtin* tells us that this ſoldier was a native of *France*, and maintained a poſt ſo bravely againſt a hundred men of the enemy, that he laid forty of them dead at his feet; but the *Roman* habit little agrees with the firſt part of this account.

This

This caſtle is ſupplied with freſh water by means of a ſtone conduit embelliſhed with marble figures of all kinds of animals: it conveys the water from the city under the bridge to the caſtle, where are two reſervoirs, near a marble lion, with an inſcription in honour of *Charles* II. and the vice-roy.

The memory of *Pedro Navarro* is loaded with execrations at *Naples*, for his firſt making uſe of mines in ſieges: he was not, however, the inventor, but firſt conducted them ſo as to take effect. In the year 1487 an officer in the *Genoeſe* army, then in the field againſt the *Florentines*, and beſieging *Serezanella*, had contrived a mine, and ſprung it; but not anſwering the great expectations conceived of it, the inventor loſt all his credit, and ſuch projects were looked upon as chimerical. *Pedro Navarro*, at that time only a private centinel, having attentively conſidered the invention, thought the want of ſucceſs to be rather owing to miſmanagement, than to the impracticability of the thing itſelf; and in the year 1503, the ſiege of the caſtle of *Naples* gave him an opportunity of putting his conjecture to the trial; which he did ſo effectually both to the damage and terror of the beſieged, that in a few days the *Spaniards* ſaw themſelves maſters of the place. *Invention of mines.*

The third check upon the city of *Naples* is the caſtle of St. *Elmo*, or St. *Eramo*, ſo called from a church dedicated to that Saint, formerly ſtanding on this ſpot. It is ſituated on an eminence towards the weſt, and the plan is in the form of a ſtar, with ſix rays. As its fortifications were chiefly built by *Charles* V. this inſcription is placed over the gate: *St.* Elmo *caſtle.*

Imperatoris Caroli V. Aug. Cæſaris juſſu, ac Petri Toleti Villæ Franchæ Marchionis juſtiſſ. Proregis auſpiciis, Pyrrhus Aloyſius Serina Valentinus, D. Joannis Eques, Cæſareuſque militum Præfectus, pro ſuo bellicis in rebus experimento F. curavit. MDXXXVIII.

'This caſtle was fortified by order of his imperial and auguſt ma-
'jeſty *Charles* V. under the auſpices of our excellent vice-roy Don *Pe-*
'*dro de Toledo*, marquis of *Villa Franca*, and from a plan of that ex-
'pert engineer *Pyrrho Aloyſio Serena Valentini*, knight of St. *John*, and
'colonel in the imperial ſervice. 1538.'

The ſubterraneous works are very ſpacious, and hewn out of the rock to ſuch a depth as to be bomb-proof, on which account a great quantity of military ſtores are kept here. This caſtle can likewiſe be ſupplied with proviſions from *Caſtello Nuovo* by means of a ſubterraneous communication, at preſent walled up. In the upper part of St. *Elmo*'s caſtle

Ciſterns. are ſeven ciſterns for water; and under the vaults and mines is a reſervoir large enough for two galleys to ſail on. The water which is always extremely cold, is drawn from it by a bucket through a kind of aperture or well.

City arms. The arms of *Naples* are a horſe; and formerly near the church *di Santa Reſtituta*, ſtood a braſs one of ſuch an enormous ſize, that the commonalty have a notion that it was caſt by *Virgil* by the help of magic, whom they imagine to have been a ſorcerer. It was alſo the object of a moſt groſs ſuperſtition, being accounted of ſuch efficacy againſt all diſtempers incident to horſes, that they were brought hither from all parts, and led round this all-healing ſtatue. At laſt, in the year 1322, *Maria Caraffa*, archbiſhop of *Naples*, to aboliſh a practice which reflected diſgrace on human nature, had it demoliſhed and caſt into a large bell for the cathedral. The head being reſerved for a memorial is ſtill to be ſeen in the court of the *Caraffa* palace, among a collection of ſtatues and *baſſo-relievo's*. *Charles* king of *Naples* having made himſelf maſter of the city, after an eight-months ſiege, ordered a bit to be put in the mouth of this horſe, whoſe attitude expreſſed its impatience of controul, as an emblematical repreſentation of his having tamed the *Neapolitans*.

Superſtition concerning a braſs horſe.

In the above-mentioned court is alſo to be ſeen, on a pillar, a ſmall equeſtrian ſtatue of *Alphonſo* the ſecond.

Poggio Reale. *Poggio Reale*, formerly a magnificent royal palace without the city, is now ſo fallen to decay as not to be worth ſeeing. Among the ruins is ſhewn a ſteep place, from whence queen *Joanna* uſed to have thoſe whom ſhe wanted out of the way to be privately thrown down headlong.

Il Palagio degli Spiriti, *or the haunted palace.* In returning from the laſt mentioned place to the city, on the left are the ruins of an old caſtle, commonly called *il Palagio degli Spiriti*, from a vulgar fancy, that this palace was deſerted by the owners, on account of its being haunted. At preſent there is nothing worth obſervation to be ſeen here, though it ſeems once to have been a charming retreat.

Bats cave. On the right hand, in returning from *Poggio Reale* lies the *Grotta degli Sportiglioni* or the Bats cave, which is an *Italian* mile and a half in length, very broad and high. About the middle it divides, forming two vaults, one of which extends itſelf towards *Poggio Reale*, but has been walled in ſince the year 1656, when it was made a repoſitory for the bodies of above fifty thouſand perſons who died of the peſtilence. The hill over this cavity is extremely pleaſant and called *Monte del' Trecco*, from the *French* General *Lautrec*, who in 1528, beſieging *Naples*, pitched his camp here; and not to damage a city of which he thought himſelf ſure of being maſter, he broke up and ruined the aqueducts, in order to reduce it by diſtreſs.

diſtreſs. But the ſtagnation of the waters occaſioned thereby, together with the ſummer heats, bred ſuch a contagion, as ſwept away the greateſt part of the army and *Lautrec* himſelf; and of thoſe who ſurvived the ſickneſs, very few eſcaped the rage of the *Italians*. *Lautrec*'s fatal overſight was, that previouſly to the demoliſhing of the aqueducts, he had not cut a canal for carrying off the waters to the ſea. It was alſo the fate of *Henry* VI. emperor of *Germany*, after cloſely beſieging *Naples* for three months, to ſee his army dwindle away by epidemical diſtempers, ſo that he was obliged to raiſe the ſiege.

The moſt remarkable palaces at *Naples* are thoſe of the prince *di S. Agata*, the dukes *di Gravina* and *Mataloni*, and a few others, though indeed they will hardly bear ſeeing after thoſe of *Rome*. The houſe of *Ferdinando di S. Felice* or *Sanfelicius*, as he is called in ſome inſcriptions, not yet finiſhed, will be very ſuperb and elegant; he orders every thing himſelf, and is not only a judge in pictures, but no mean painter; having purely from inclination been a diſciple of *Solimene*. Beſides ſeveral fruit-pieces, here are ſome capital paintings of his, one of the maſſacre of the innocents, and another of *Joſeph*'s eſcape into *Egypt*. A hall of this palace is to be entirely painted *in freſco* from deſigns of *Solimene*. One of the pleaſanteſt parts of the city is the ſuburb, commonly called *Chiaïa*, but more properly *Spiaggia* or *Piaggia* i. e. the *Strand*, from its proximity to the ſea-ſhore. The coolneſs of the air, the agreeableneſs of the proſpect, the extent of the area, and the freedom from duſt make it the evening reſort of the quality; ſo that it is no uncommon thing to ſee ſome hundreds of coaches here; but on theſe occaſions perſons of different ſexes never ride together in the ſame coach. Nothing can be more delightful than the gardens to the right-hand on the hill, adorned with walks of orange, ceder, and palm-trees, and a profuſion of the moſt beautiful flowers.

Noblemen's palaces.

At *Pietrà Bianca*, ſituated about four *Italian* miles from *Naples*, at the foot of mount *Veſuvio*, is a country ſeat, originally built by *Bernardino Martirano*, ſecretary to *Charles* V. where the emperor was entertained on his return from *Tunis* in 1535, which, according to the inſcription over the gate has made this place for ever ſacred.

Pietra Bianca.

Hoſpes,
Etſi properas, ne ſis impius,
Præteriens hoc ædificium venerator,
Hîc enim Carolus V. Rom. Imper.
Debellatâ Aphricâ,
Veniens triduum in liberali
Leuco-Petræ gremio conſumſit.
Florem ſpargito, & vale.
MDXXXV.

'Stranger, how great ſoever thy haſte may be, fail not as thou wouldſt 'avoid impiety, to pay the veneration due to this edifice; this is the place 'where, amidſt the affluence and rural beauties of *Pietra Bianca*, '*Charles* V. emperor of the *Romans*, returning from his *African* con-'queſts, paſſed three days. Strew flowers here, and farewel! 1535.'

This palace has a very bad neighbour of mount *Veſuvio*; the effects of its eruptions being but too viſible, notwithſtanding all the expenſive repairs and improvements continually made here.

LETTER LIX.

Churches, and other religious Edifices at *Naples*.

Attempts of the Neapolitan clergy.

SUCH is the power and opulence which the *Neapolitan* clergy have attained to, and the veneration paid them, that more than once they have been ready to ſeize the civil power, and to arrogate to themſelves a deciſive authority in matters quite foreign to the paſtoral care. Nor can they bear the leaſt controul or cenſure on this account; one inſtance of which is their rancour againſt *Pietro Giannone*, a civilian, author of the *Iſtoria Civile del Regno di Napoli*. His freedom in aſſerting the civil rights againſt the encroachments of the clergy incenſed them to ſuch a degree, that he found himſelf under a neceſſity of leaving *Naples* to avoid the fury of the populace, whom the clergy had ſpirited up againſt him. *Naſo* the printer of it was excommunicated; and had not the protection of the emperor, to whom the book was dedicated, checked the impetuoſity of pope *Benedict* XIII. the author would have

fared

fared no better: the effect, however, has been, that this valuable piece is become very ſcarce*. The firmneſs with which *Riccardi*, attorney-general to the *Neapolitan* government had, according to the duty of his office, lately oppoſed the attempts of the court of *Rome*, drew upon him the ſame perſecuting ſpirit, till at *Vienna* he found a patron in *Garelli*, the emperor's phyſician and librarian; who making his ſervices and abilities known at court, ſet him above the malice of his enemies.

Toleration in ceremonies.

As to external ceremonies, the devotion of the *Roman* catholicks here is not ſo outrageous as in ſeveral provinces of *Germany*. At the elevation of the Hoſt in the churches, or when it is carried along the ſtreets, no ſtranger is compelled to kneel; and ſo little difficulty is made about travellers eating fleſh and fowls in lent, that the inn-keeper's firſt queſtion is, What the company will be pleaſed to eat: and in ſome parts eating *meagre*, *i. e.* fiſh, eggs, and vegetables, is not ſo acceptable to the hoſt as an heretical meal, which makes the reckoning more conſiderable. Since the government came into the hands of the *Auſtrian* line of the houſe of *Hapſpurg*, the ſtatue of St. *Nepomuk* has been erected on ſeveral bridges; but the croſſes are not very numerous in the ſtreets, nor public proviſions even in the capital itſelf, ſo frequent as in moſt other popiſh cities. The moſt common proceſſion, which is exhibited almoſt every day, is not ſo much intended to excite devotion as to raiſe a fund for penitent proſtitutes who have quitted their abandoned way of living for a convent. In order the more effectually to move the ſpectators to charity, the youngeſt and moſt beautiful of theſe penitents are ſelected, who are ordered to walk barefooted through the city, two a-breaſt: at ſome particular places they kneel down, acknowledge their paſt wickedneſs, and ſing penitential hymns; the eccleſiaſtic and a lay aſſiſtant who attend them in the mean time receiving the contributions of the public in a purſe faſtened to the end of a ſtick. Their habit on theſe occaſions is a violet-coloured gown tied round the waiſt with a cord of the ſame colour. Their heads are ſhaved, but they wear a blue veil, which however is thin enough to give a ſight of the charms of youth and beauty, as powerful incentives to a liberal contribution.

Proceſſion of penitent proſtitutes.

* He fled to *Vienna*, but here that ambition which he had ſo juſtly expoſed, would not let him reſt; *San Felice* a *Jeſuit*, was employed to traduce him as a tool of *Spain*, and with too much ſucceſs, for *Giannone* ſaw himſelf deprived of a penſion of which he was but very lately poſſeſſed. This obliged him to remove to *Venice* with a view of publiſhing a ſecond edition of his hiſtory; but on an advantageous overture from a bookſeller at *Geneva*, he went thither in the year 1735. He ſoon after fell into the hands of his enemies; for a *Piedmonteſe* officer, who had pretended a mighty friendſhip for him, enticeing him to ſpend a day at a country ſeat without the territories of the city, he was there ſeized and immediately hurried away to *Chambery*.

The Neapolitans *inclinable to atheiſm.*

The vivacity and penetration of the *Neapolitans*, (as they do not always meet with a ſatisfactory ſolution of religious ſcruples from their eccleſiaſtics, and want an opportunity of receiving better information by foreign books, or verbal inſtructions) too often carries them into wild ſyſtems of religion, and ſometimes to downright atheiſm: and the neceſſity of concealing ſuch notions makes them take the deeper root; ſo that it is with great difficulty any one of them is reclaimed. *Molinos* had a ſtrong party in this city; and *Erneſt Ruthan* (who had been amanuenſis to M. *Arnauld*, and lately died at *Bruſſels*, where his burial met with no ſmall oppoſition) aſſured me in 1715, that in *Naples* above half of thoſe, who, diſdaining the yoke of human ordinances, had been endeavouring to bring the eſtabliſhed religion to ſome teſt, were, in their hearts, *Janſeniſts*. Perhaps it is owing to the apprehenſion of finding the delinquents too numerous, that proſecutions are not ſo indiſcreetly carried on here as in many other places, and the puniſhments for ſuch offences are tempered with ſo much lenity; which would not be the caſe if the eccleſiaſtics had a manifeſt ſuperiority. At leaſt *Naples* is the place of all *Italy* where bookſellers are under the leaſt reſtraint; for they openly ſell *L'Enfant's Bibliotheque Germanique*, and other books written by Proteſtants, even on religious and polemical ſubjects; whilſt, in other popiſh cities, it would be dangerous to have ſuch works in their houſes.

Moliniſts *and* Janſeniſts.

Freedom of bookſellers.

Fault in the Neapolitan *churches. Their beauty and richneſs.*

The roofs and *façades* of the churches of *Naples* are but ill contrived, and the monuments within them, in ſize and grandeur, are vaſtly inferior to thoſe at *Rome*; but in the beauty and richneſs of other ornaments, ſcarce any country can equal them; ſo that only the jewels and altar-plate in many of the churches amount to many millions of dollars. It muſt be acknowledged, that the clergy here are extremely civil to ſtrangers, and freely beſtow their time and trouble in gratifying their curioſity. To take a view of all the churches in *Naples* would be a work of time, there being no leſs than three hundred and four in all, conventual and parochial. I ſhall therefore only take notice of the moſt remarkable churches and convents, keeping to my uſual alphabetical order.

Number.

S. Agnello's *miraculous crucifix.*

S. Agnello is famous for a miraculous crucifix in the *Capella de' Monaci*, which, upon a debtor's denying a debt in its preſence, is ſaid to have reproached his ingratitude, *&c.* The great altar is of white marble, adorned with exquiſite *baſſo-relievo's*. The ſtatue of St. *Dorothea*, by *Giovanni da Nola* is a good piece: and in the wall oppoſite to it are ſeveral ancient *baſſo-relievo's*. In the *Capella del Purgatorio*, over the tomb of *Antonia Capuana*, is a ſuperb marble *baſſo-relievo* repreſenting the virgin *Mary* with the divine infant in her arms, ſhewing herſelf to the ſouls in purgatory *.

* Abundance of reliques, *&c.* are here omitted in the tranſlation.

In

In the adjoining convent is a monument of *G. Battiſta Marino*, a celebrated poet, with a braſs buſto of him erected purſuant to a clauſe in the will of his liberal *Mæcenas* the marquis *di Villa*, which formerly ſtood in that nobleman's houſe, from whence it was removed hither. The following inſcription on the monument was drawn up by *Cornelio*. Marino's tomb.

D. O. M.
Et Memoriæ
Equitis Joannis Baptiſtæ Marini,
Poëtæ incomparabilis,
Quem ob ſummam in condendo
Omnis generis carmine felicitatem
Reges & viri Principes cohoneſtârunt,
Omneſque Muſarum amici ſuſpexere,
Joannes Baptiſta Manſus
Villæ Marchio,
Dum præclaris fævet ingeniis,
Ut poſteros ad celebrandam illius
Immortalem gloriam excitaret,
Monumentum extruendum legavit,
Quod Montis Manſi Rectores
Ad præſcripti normam exegere.
Anno M. DC. LXXXIII.

'This monument, ſacred to God the greateſt and beſt of Beings, 'and the memory of *John Baptiſta Marino*, knight, an univerſal poet, whoſe 'incomparable verſes, admired by all lovers of the Muſes, endeared him 'to ſeveral monarchs and other illuſtrious perſonages, was erected purſuant 'to a legacy left by *John Baptiſta Manſi*, marquis of *Villa*, &c. 1683.'

He died in 1625; and ſeveral other epitaphs were compoſed for him, one of which, together with a picture of him on the wall, was ſet up by the academy of the *Humoriſts*, of which he had been preſident.

This poet was a knight of the order of St. *Lazarus* and St. *Maurice*, which honour was conferred on him by *Charles Emanuel* duke of *Savoy*. Several manuſcripts of his are ſtill kept among the records of this church, where his remains are depoſited.

This church of *S. Angelo à Segno* is conſecrated to St. *Mic* archangel, and was built on the following occaſion. In 574 the *cens* had forced their way into the city by the *Porta Ventoſa*; but on this ſpot vigorouſly attacked by *Giacobo de Marra*, were repulſed a very ſharp ſkirmiſh. How far theſe ravagers had penetrated is ſ a braſs nail on a piece of white marble fixed in the wall of this church.

In

S. Angelo à Nido.

In the church of *S. Angelo à Nido* are ſeveral fine monuments, particularly one belonging to the *Brancaccio* family. Cardinal *Franceſco Maria Brancaccio* has bequeathed a good library to this church. The great altar-piece, repreſenting the archangel *Michael*, is a celebrated piece, by *Marco da Siena*.

SS. Apoſtoli.

The church *de' SS. Apoſtoli* is almoſt covered with gilding and painting; ſo that, with a ſuitable *façade*, which it wants, it would be a beautiful edifice. Over the entrance is a piece of painting, by *Lanfranco*, repreſenting the angel deſcending to ſtir the waters of the pool of *Bethesda*; and near it the ſame artiſt has ſo curiouſly drawn a crack or fiſſure, that the wall appears to be actually cleft: a ſimilar deception is alſo to be ſeen in the refectory of the *Theatines* convent, to which this church belongs. The roof is beautifully painted by *Lanfranco*, and the cupola by *Benaſchi*. The tabernacle on the great altar is ſaid to have coſt forty thouſand *ſcudi*, or crowns, and is indeed a moſt admirable piece, conſiſting of eight pillars, and other decorations of amethyſts, emeralds, *lapis lazuli*, agates of ſeveral colours, a topaz of the bigneſs of a walnut, and other gems. The altar is of *Marmo fiorito*, or flowered marble, and the baluſtrade before it of red and white marble. On the two ſides ſtand two braſs gueridons nine *palmi* high, but much more valuable for the workmanſhip than the ſize. The *baſſo-relievo* repreſents the four beaſts in *Ezekiel*'s viſion, which are generally ſuppoſed to be emblematical repreſentations of the four evangeliſts; the deſigns were *Finelli*'s, but they were caſt by *Berſolino*, a *Florentine*. On the altar-piece is a fine painting of Chriſt's head with a crown of thorns. On the right ſide of the high altar is cardinal *Aſcanio Filamarino*'s chapel, where the greateſt artiſts in the time of *Urban* VIII. have diſplayed their ſkill; and though it be conſtructed of ſeveral pieces of white marble, no joinings are diſcernible. Its ſplendid appearance is greatly heightened by five moſaic pieces, by *Giov. Battiſta Calandra da Vercelli*: the noble altar-piece, repreſenting the Annunciation, together with the four Chriſtian Virtues, *Faith*, *Hope*, *Charity*, and *Humility*, on each ſide, were originally painted in oil-colours by *Guido Rheni*, but have ſince been altered into very beautiful moſaic pieces. The groupe of cherubim, ſeraphim, *&c.* in a marble *baſſo-relievo* is by *Franceſco Fiamingo*, who, for ſculpture, is accounted a ſecond *Michael Angelo*. The two lions on which the altar reſts, together with the intended ſacrifice of *Iſaac* in *baſſo-relievo*, are the workmanſhip of *Giul. Finelli da Carrara*.

Capella del card. Filamario.

This chapel has always the appearance of being new; the heirs of the founder being, by his will, obliged to have it twice a year carefully cleaned and beautified, under the penalty of two hundred ducats for every

every neglect, payable to the convent, to be laid out for the above-mentioned purpoſes.

The *Capella de' Pignatelli*, on the left-ſide of the high altar, is equally worth ſeeing. Its altar is inlaid with gems, among which is an amethyſt ſeven inches broad, and near ten ſpans in length. In the veſtry are ſeveral good paintings, and a great quantity of very fine plate; particularly a very large ſilver lamp, valued at two thouſand *ſcudi*, which was deſigned by *Solimene*. Here are alſo ſeveral golden chalices, ſet with rubies and diamonds; ſix ſilver flower-pots; a crucifix which coſt fifty thouſand *ſcudi*; and ſix chandeliers of coral ſet in gold. In the vaults belonging to this church are ſeveral bodies of both ſexes wrapt up in linen, which have lain there ſeveral years undecayed. Capella de' Pignatelli.

In the convent are three galleries over one another; but that on the ground floor is by much the fineſt. The ſtair-caſe runs in a ſpiral line, and the ſteps, like thoſe of St. *Peters* at *Rome*, are very low, for the conveniency of aſſes carrying up corn to the granaries. The library is elegant, well furniſhed with books, and affords a delightful proſpect. Near this convent is held a weekly meeting of the heads of a ſociety, conſiſting of two hundred gentlemen of the law, to examine the private grievances of the poor; and in caſe any pauper is found to be oppreſſed, and that his complaint is well founded, a member of this ſociety is nominated to undertake his cauſe: but neither this member, nor the ſociety, are at any expence in ſuch caſes; the law-charges being defrayed by the *Theatine* convent, which has large endowments for this particular purpoſe. This is an inſtitution which muſt give pleaſure to every benevolent and humane perſon. Convent.

In the church of *S. Catarina à Formello* are ſeveral monuments, of which the moſt remarkable are thoſe of the *Spinelli* family. In the *Cappella di S. Domenico* are ſeveral good pieces in painting and ſculpture. Under the altar is the figure of a dog, with a horn in his mouth, in which is a flaming torch; on his back reſts a globe, with theſe words on it: S. Catarina à Formello.

A ſeculo uſque ad ſeculum.

'From age to age.'

And under the hound:

Suſtinet, inflammat *.

'It ſupports and inflames.'

* This motto is capable of various explanations.

This is the coat of arms belonging to the court of Inquiſition.

Eaſtern magi. The altar-piece, repreſenting the arrival of the three eaſtern *magi* at *Bethlehem*, is by *Silveſter Buono*. In the area before the church is erected a buſto of St. *Januarius*, with an inſcription. In the diſpenſary of the adjoining *Dominican* convent one is ſhewn a copy of the head of the famous rebel or patriot *Maſaniello*. Here is alſo a cabinet of curioſities, with abundance of antique medals, urns, idols, minerals, petrifactions, large pieces of coral, *&c.*

S. Chiara. *S. Chiaria* is one of the principal churches in *Naples*. Facing the high altar are two ſuperb pillars of white marble, pretended to have belonged to *Solomon*'s temple; two others nearer the altar, in appearance perfectly reſembling the former, are only of wood incruſted with marble. The table of the high altar is a ſingle piece of marble eighteen *palmi* in length; and behind it lies the brave and excellent founder of this church, king *Robert*, with this ſhort inſcription:

Monument of Robert *king of* Sicily.

Cernite Robertum Regem virtute refertum.

'Behold king *Robert*, a prince endowed with every virtue.'

He died in 1343, after a reign of thirty-three years.

Near the high altar is the monument of *Charles the illuſtrious*, ſon of king *Robert*, and duke of *Calabria*.

In 1686 part of the roof of the vault happening to fall in, the body of this excellent prince was found without any viſible decay.

Of Mary *of* France, *&c.* On the other ſide of the altar ſtands the marble tomb of *Mary*, ſiſter of *Joanna* I. a poſthumous child, and born in 1329; ſhe was firſt married to *Charles* duke of *Durazzo*, afterwards to *Robert de Baux*; her third huſband was *Philip* II. prince of *Tarento*, when ſhe bore the title of empreſs of *Conſtantinople*. Her ſtatue has a crown on the head, and the drapery is enriched with gilded lilies, with this epitaph:

Hic jacet corpus Illuſtris Dominæ D. Mariæ de Francia Imperatricis Conſtantinoplitanæ, ac Duciſſæ Duracii, quæ obiit anno Domini 1366. *die* 20. *menſis Maji Ind.* 4.

'Here lies the body of the illuſtrious *Mary* of *France*, empreſs of *Conſtantinople*, and dutcheſs of *Durazzo*, who died on the 20th of *May*, in the year 1366, and of the indiction the fourth.'

In a chapel under the organ-loft lies a ſiſter of this *Mary*, daughter to *Charles* duke of *Calabria* and *Mary de Valois*.

Near the veſtry is the monument of queen *Joanna* I. who cauſed her firſt huſband *Andrew* of *Hungary* to be ſtrangled; and ſhe herſelf met with the ſame fate, from king *Charles*, her ſecond huſband: theſe two circumſtances are mentioned in the epitaph which is now ſcarce legible: *Of Joanna.*

Inclyta Parthenopes jacet hic Regina Joanna
Prima, prius felix, mox miſeranda nimis;
Quam Carolo genitam mulctavit Carolus alter,
Quâ morte illa virum ſuſtulit antè ſuum.
MCCCLXXXII. 22. Maji v. *Indict.*

'Here lies *Joanna* the firſt, queen of *Naples*, whoſe proſperous life 'was terminated by a wretched *exit*. To one *Charles* ſhe owed her be-'ing; another, juſtly ſevere, deprived her of it, by the ſame means 'that ſhe had made uſe of to put an end to the life of her former huſband. '*May* 22, 1382.'

Hic jacet is an impropriety in the epitaph; the body of this unhappy woman being in reality buried in the church *di S. Franceſco del Monte Gargano.*

Near one of the doors of this church is to be ſeen a beautiful marble tomb, adorned with ſculpture by *Giovanni da Nola*, on which is an admirable ſtatue of a young lady, with the following epitaph by *Antonio Epicuro*, a *Neapolitan* poet:

Nata, Eheu miſerum! miſero mihi nata parenti,
Unicus ut fieres, unica nata, dolor.
Dum tibi namque virum, tedas, thalamumque parabam
Funera & inferias anxius ecce paro.
Debuimus tecum poni Materque Paterque,
Ut tribus hæc miſeris urna parata foret.
At nos perpetui gemitus, tu nata ſepulchri
Eſto hæres, ubi ſic impia fata volunt.

Antoniæ filiæ chariſſ. quæ Hieronymo Granatæ Juveni ornatiſſ. diſponſata uxor Ann. nondum XIIII. impleverat, Joannes Gaudinus & Heliodora Baſſa Parentes infeliciſſ. poſ. raptæ ex eorum complexib. ann. ſal. MDXXX. Prid. Kal. Jan.

'My only child, alas, my only grief!
'With ſilent raptures of paternal love
'For thee the bridal robe, and nuptial bed
'I late prepar'd, which now, alas, are chang'd

' To death's black trophies and funereal rites:
' O, that one grave the wretched parents held
' With thee, whom from their arms relentleſs fate
' Has ſnatch'd in all the pride of blooming youth;
' And left them to lament, but all in vain,
' With endleſs ſighs and tears thy early doom.'

' To their dear daughter *Antonia*, who was betrothed to *Gieronimo* ' *Granata*, a youth of the fineſt accompliſhments, and ſnatched from ' their embraces on the laſt day of the year 1530, by a premature death, ' before ſhe had compleated her fourteenth year, *John Guadino* and *He-* ' *liodora Boſſa*, her diſconſolate parents, have erected this monument.'

In this church lies alſo the author of this epitaph: a monument, with the following inſcription, was erected to him by a perſon to whom his poetical talent had endeared him:

ANTONIO EPICVRO, Muſarum Alumno, Bernardinus Rota, primis in annis ſtudiorum ſocio poſuit. Moritur octuagenarius, unico ſepulto filio. I nunc & diu vivere miſer cura. MDLV.

' *Anthonio Epicuro*, a favourite of the Muſes, who, after burying ' his only ſon, died in his eightieth year, this monument was erected ' by *Bernard Rota*, his *quandom* ſchool-fellow. 1555.

' Go now, vain man, and covet length of days.'

All the monuments in this church are of white marble, and ſome are embelliſhed with maſterly *baſſo-relievo's*. In the convent adjoining, none but women of the nobleſt families are admitted; and as the rules are not very ſtrict, the number of nuns, excluſive of maid-ſervants and other attendants, exceeds three hundred and fifty. The church is ſerved by the *Franciſcans*, who alſo are the ſpiritual guides of this beautiful flock, unqueſtionably the moſt numerous of the kind in the Chriſtian world.

Il Collegio del Gieſu. The *Jeſuit's* college, as uſual, is one of the fineſt ſtructures in the city: the refectory, the library, the great ſtair-caſe, the diſpenſary, and the church belonging to this college, will afford entertainment to a traveller of taſte. Moſt of the buildings belonging to this aſpiring order are generally embelliſhed with the moſt ſumptuous ornaments, of

Chieſa della Concezzione. which the church *della Concezzione*, adjoining to which the fathers have their ſeminary, is an inſtance. The front is built with large cubic ſtones of *pietra pipernina*. The moſt remarkable altars in this church

are

are thoſe of St. *Ignatius*, St. *Francis Xavier*, and *l'Altare Maggiore*, or high altar, which though it be not quite finiſhed, is adorned with ſix *Corinthian* pillars of a carnation marble, four ſtatues, &c. The cupola, which is exquiſitely painted by *Lanfranchi*, was damaged by an earthquake in 1688; ſo that the only remains of that eminent pencil are the evangeliſts on one ſide of it, the reſt being painted ſince by *Paolo de Mattheis*, a *Neapolitan*. St. *Ignatius*'s chapel is particularly remarkable for two ſtatues, by *Coſmo Fonſago*; one of *David* with *Goliah*'s head at his feet, the other of *Jeremiah* bewailing the calamities of his country. Here is alſo a porphyry tomb of *Nicolas Sanſeverini*, the laſt prince of *Biſignano*.

In the church are alſo to be ſeen two curious holy-water baſons of a yellow and brown marble. In the veſtry, which is finely gilded, are three pictures of the *Virgin*, one by *Annibal Caracci*, and two others by *Raphael*. The ſilver tiſſue in the treaſury, valued by the weight of the ſilver, amounts to a hundred and fifty thouſand *ſcudi*. Here are alſo ſeveral ſtatues and buſts; St. *Cyr*, as big as the life, of ſilver, enriched with emeralds; ſeveral chalices, a curious altar covering, caſt in ſilver by *Gennaro Monte*, and many other things of immenſe value.

The *Jeſuits* alſo, beſides other churches, are in poſſeſſion of that of *S. Giuſeppe*, of which, in its proper place, I ſhall give a full deſcription.

S. Domenico Maggiore belongs to the *Dominican* monks; and contiguous to it is a convent, where there are generally a hundred and forty monks. The church was built by king *Charles* II. whoſe heart is kept here embalmed in a ſmall ivory urn, with this inſcription: S. Domenico Maggiore.

Conditorium hoc eſt cordis Caroli II. Illuſtriſſimi Regis, Fundatoris Conventus. Ann. Domini MCCCIX.

'The repoſitory of the heart of the moſt illuſtrious prince, *Charles* II. 'founder of this convent. 1309.'

In the *Capella del Santiſſimo Croceſiſſo* is the crucifix which condeſcended to expreſs its approbation of the writings of the celebrated *Thomas d'Aquino*, or *Aquinas*, concerning the real preſence of the body and blood of Chriſt in the ſacrament in theſe words: *Bene ſcripſiſti de me Thoma, quam ergo mercedem accipies?* 'Thomas, thou haſt written well concerning me; what reward 'ſhall I give thee on that account?' To which the doctor is ſaid to have anſwered: *Non aliam niſi te ipſum*, 'I'll have no other recompence but 'thyſelf*.' On certain days of the year this crucifix is with great pomp *Crucifix which ſpoke to* Thomas d'Aquino.

* At *Salerno* this crucifix is accounted an impoſture, the right one being, as they ſay, in their poſſeſſion.

expoſed to public view; but, at all other times, is not to be ſeen; ſeven perſons having in their cuſtody as many different keys of the ſhrine in which it is kept. Over the crucifix is an admirable picture of the *Deſcent from the croſs*, by *Zingaro*. On a monument in the chapel belonging to the *Caraffa* family is the following epitaph:

Huic
Virtus gloriam,
Gloria immortalitatem
Comparavit.
M. CCCC. LXX.

'By virtue he acquired glory, and glory gained him immortality. '1470.'

In the duke *d'Acerenza*'s chapel is an highly-eſteemed Annunciation-piece, by *Titian*. The monument of *Bernardini Rota*, in St. *John the Baptiſt*'s chapel, is worth ſeeing, both on account of his ſtatue, and thoſe of the *Tiber* and the *Arno*, with which it is adorned.

In the *Capella di Stigliano* is an exquiſite image of the virgin *Mary*, by *Giov. da Nola*; and in that of St. *Joſeph* are two fine pictures, by *Guido*. The veſtry is very lofty, and finely painted by *Solimene*. In the gallery lie ſeven coffins richly covered, in which are the remains of the kings and queens of *Naples*, and other great perſonages. Of theſe the firſt in order is *Antonio Petruccio*, ſecretary to the emperor *Ferdinand*. The lid can be taken off, to give a ſight of his body, which is in a full dreſs, and ſo far undecayed, that all the teeth are ſtill ſound, and in their proper arrangement. He loſt his life in the conſpiracy of the barons, being ſtrangled, and not beheaded, as is manifeſt from the cord which ſtill remains about his neck. *Miſſon* gives ſome of the inſcriptions on the coffins; but the preſent coverings, which are of crimſon velvet and ſilk damaſk, would not admit my comparing his copies with the originals.

The riches of this church in plate, *&c.* is very conſiderable. Some of the *palliotti*, or altar-coverings, are of caſt ſilver, and one for the high altar coſt fourteen thouſand *ſcudi*. In the veſtry is an admirable buſto of pope *Pius* V. Near the gate of the college which was formerly appropriated to the ſtudy of divinity, ſtands a ſtatue of *Thomas Aquinas*, with this remarkable inſcription:

Statue of Thomas Aquinas.

Viator, huc ingrediens, ſiſte gradum, atque venerare hanc imaginem & Cathedram, in qua ſedens Mag. ille Thomas de Aquino de Neap. cum frequente,

quente, ut par erat, Auditorum concurſu, & illius ſeculi felicitate, cæteroſque quam plurimos admirabili doctrinâ Theologiam docebat, accerſito jam a Rege Carolo I. conſtitutâ illa mercede unius unciæ auri per ſingulos menſes, R. F. V. C. in anno 1272. *D. SS. F. F.*

'Traveller, at thy entrance here, ſtop and reverence this ſtatue, and 'the chair, in which the great *Thomas de Aquino* a *Neapolitan*, in happy 'times, taught Theology with admirable ſkill, attended by a numerous 'audience, worthy of ſuch a doctor; who being invited hither by king '*Charles* I. had a penſion of an ounce of gold *per* month, ſettled on him 'by that monarch, *&c.*'

The *Dominicans* at *Toulouſe* affirm, that they have the entire body of *Thomas Aquinas*, the right arm only excepted, which they made a preſent of to *Lewis* XIII. who committed it to the cuſtody of the *Dominicans* in the *rüe S. Jacques* at *Paris*; but at *Naples* they alſo ſhew his right arm, the cell he lived in, and his profeſſional chair, which is reſpected to ſuch an abſurd degree, that no perſon muſt preſume to ſit down in it. His manuſcript notes on *Dionyſius*'s book, *de Cæleſti Hierarchia* is kept with all the care and veneration of a relique: but at the beginning of this century *Philip* king of *Spain* coming to *Naples*, expreſſed a deſire to have ſome leaves of ſo precious a piece, and it was not thought proper to oppoſe his devotion. *Diſpute about his body.*

In the area before the leſſer door of the convent ſtands an elegant pyramid with the ſtatue of St. *Dominic* on the top of it.

Il Duomo or the cathedral, is dedicated to the aſſumption of the virgin *Mary*. The foundation was laid by *Charles* I. king of *Naples* and *Sicily*, to whom a monument is erected near the great door, with this inſcription: *The cathedral.*

Carolo I. Andegavenſi, Templi hujus extructori, Carolo Martello Hungariæ Regi & Clementiæ ejus uxori, Rodulphi I. Cæſaris F. ne Regis Neapolitani ejuſque Nepotis, & Auſtriaci ſanguinis Reginæ debito ſine honore jacerent oſſa, Henricus Guſmannus, Olivarenſium Comes, Philippi III. Auſtriaci Regias in hoc Regno Vices gerens, pietatis ergô poſuit. Anno Domini M.D.C.IC.

'To *Charles* I. of *Anjou*, the founder of this church, and to *Charles Martel* king of *Hungary*, and *Clementia* his conſort, daughter of the emperor *Randolph*, *Henry Guſman* count of *Olivares*, vice-roy of *Naples* under *Philip* III. of *Auſtria*, erected this monument, that the king of *Naples*

'*Naples* and his grandſon, alſo a king, and a princeſs of the houſe of '*Auſtria* might not want the due honours of a tomb.'

Charles's original epitaph was the following:

Conditur hac parva Carolus Rex Primus in urna
Parthenopes, Galli ſanguinis altus bonos:
Cui ſceptrum & vitam ſors abſtulit invida, quando
Illius famam perdere non potuit.

'In this ſmall tomb lies *Charles* I. the glory of *France*, and king of *Naples*: 'His fame was beyond the reach of envious fate, which deprived him 'of his life and ſcepter.'

The ſteps up the aſcent to the high altar are of white marble and adorned on the ſides with curious *baſſo-relievo's*. Fronting the altar are two pillars of red jaſper, twelve feet high without the pedeſtals which are of *Verde antico*. Near the latter is a monument erected by cardinal *Cantelmo* to pope *Innocent* XII. whilſt living, with an inſcription full of the groſſeſt flattery.

Not far from this is the fine tomb of cardinal *Alphonſo Caraffa*, who died in the year 1561, and oppoſite to it that of cardinal *Ceſvaldi*.

On the high altar-piece is the aſſumption of the virgin *Mary* by *Pietro Perugino*, a painter, who lived in the 15th century, and was *Raphael*'s maſter.

Chapel under the high altar. In the chapel under the high altar, built in 1506, by cardinal *Oliverio Caraffa*, are ſome curious works in marble, as feſtoons, foliages, birds, children, angels, *&c.* which are by ſome attributed to *Michael Angelo*, who alſo cut the tranſparent alabaſter ſtatue of the noble founder, placed behind the altar. The pavement is inlaid with *Verde antico*, jaſper, *Giallo antico*, and porphyry. The remains of St. *Januarius* have been removed from the church dedicated to that ſaint without the walls, to this ſubterraneous chapel, where they are ſtill kept. The preſent emperor offered at his ſhrine twelve ſilver eagles: in the crowns on the heads of theſe eagles twelve lamps are continually burning, and one hundred *ſcudi* a year are appropriated for ſupplying them with oil. Here is alſo a fine *Madonna* with her divine infant painted on wood by the *Cavaliere Maſſa*. In a ſide chapel are the portraits of ſeveral of the *Caraffa* family, who were eminent benefactors to this church; and likewiſe a very curious wooden crucifix. In the church is a font made in 1621, which, as it coſt eleven thouſand five hundred *ſcudi*, may be ſuppoſed to be ſomething extraordinary. The pedeſtal is of porphyry, and the baſon of

of touch-ſtone. On the right hand near the high altar is another beautiful altar of *Florentine* work; and its tabernacle is ſet with the fineſt gems. Not far from this is the monument of *Innocent* IV. who honoured the cardinal with the red hat; likewiſe that of the unfortunate king *Andrea*, who was ſtrangled by the contrivance of his queen *Joanna*, as the epitaph ſpecifies.

Andreæ, Caroli Uberti Pannoniæ Regis F. Neapolitanorum Regis; Joannæ uxoris dolo & laqueo necato: ne Regis corpus inſepultum, ſepultumve facinus poſteris remaneret, Franciſcus Berardi F. Capycius ſepulcrum, titulum nomenque P. mortuo annor. XIX. 1345. XIV. KL. Octob.

'That the body of *Andrew* king of *Naples*, the ſon of *Charles Hubert* 'king of *Hungary*, who was ſtrangled by the intrigues of his queen 'Joanna, might not be unburied, and that her guilt might not be buried in oblivion, *Francis Capycio*, &c. erected this monument and inſcription. At the time of this horrid murder, which was on the 18th 'of *September*, 1345, this unhappy prince was but nineteen years of age.'

Not far from this monument is a moſt beautiful white marble *baſſo-relievo* of *John the Baptiſt*.

The moſt remarkable thing in this cathedral is the chapel on the right hand at entering the church, called *il Teſoro*, the architecture of which is extremely beautiful. In it are the ſtatues of St. *Peter* and St. *Paul*, finely executed by *Finelli*, and two pillars of black marble moſt beautifully ſpotted; the door is of braſs, curiouſly wrought with feſtoons and foliages, which coſt thirty-ſix thouſand *ſcudi*. The chapel is of a round figure and contains ſeven altars of the fineſt marble, and forty-two pillars of *Broccatello*. Round the upper part of the wall ſtand twenty-one large bronze images of ſaints, each valued at four thouſand *ſcudi*; and under them are ſixty ſilver buſto's of ſo many ſaints. Moſt of theſe bronzes are by *Finelli*. The cupola was painted by *Lanfranco*, *Domenichini*, and *Permeggiano*; but theſe noble pieces have very much ſuffered by earthquakes that damaged the cupola. Behind the high altar, which is detached from the wall and entirely of red porphyry, is the ſhrine with ſilver doors, where are kept St. *Januarius*'s head, and two cryſtal phials containing ſome of that ſaint's blood, ſaid to have been gathered up by a woman at the time of his martyrdom. Beſides the three ſtated times in the year for expoſing theſe reliques to the public view, the like is done with the deepeſt humiliations, on account of famine, peſtilence, earthquakes, or any public calamity which is ſuppoſed to require St. *Januarius*'s interpoſition. The pretended liquefaction of the coagulated blood in the

Fine chapel.

St. Januarius's head and blood.

Liquefaction of the blood. phials when placed near the head is known to all the world. This farce is acted the first *Sunday* in *May*, and on the success or failure of this miracle the prosperity or calamity of the succeeding year is supposed to depend. As the former occasions great public rejoicings, so if the blood remains coagulated recourse is had to processions, public flagellations, &c. that the impending dangers may be averted.

The substance in the phial is of a brownish red, and looks like *Balsam* of *Peru*, which may be very easily liquified. On the day when this miracle is to be exhibited, the phial containing the blood stands surrounded with a great number of lights: it is about three inches long, and is applied to the mouths and foreheads of an innumerable multitude of people, who throng to partake of such a blessing; the priest all the while turning it every way, so that by the continual agitation, the warmth of his hand, the heat from the lights, the effluvia from such crowds, the sultriness of the weather, &c. it is not unreasonable to suppose a condensed fluid may be gradually restored to its liquidity. At last, however, the priests cry out, *Il miraculo e fatto*. 'The miracle is done;' which is immediately answered by a *Te Deum* amidst the acclamations of the people and a discharge of cannon*. But this miracle is not peculiar to St. *Januarius*'s blood; that of St. *John the Baptist*, St. *Stephen*, St. *Pantaleon*, St. *Vitus*, and St. *Patricia* exhibiting the like spectacle in other churches at *Naples* where such reliques are kept, and generally on the days dedicated to those saints. Over the entrance within the old vestry formerly belonging to the *Capella del Tesoro* is a busto of St. *Januarius* of touch-stone, with two small phials full of a red liquor standing before it. The silver images, chandeliers, lamps, altar-coverings, &c. with which the new chapel is crowded, are valued at a hundred thousand *scudi*.

Opposite to the *Tesoro*, is the entrance into St. *Restituta*'s church, which was formerly the cathedral. Many of the pillars of this church are said to be the remains of a temple of *Neptune*. On the wall is the virgin *Mary* in mosaic, given out to be the first image, not of *Naples* only, but of all *Italy*, to which adoration was paid; but its apparent antiquity, however, little agrees with the opinion of those who place the building of this church so far back as the age of St. *Peter* and his disciple St. *Aspreno*, whom they also are pleased to make bishop of *Naples*.

* In 1733, Mr. *Neuman* a celebrated chemist at *Berlin* invented a method by which the liquefaction of blood so much boasted of with regard to *Januarius* is easily, and at any time imitated; and it is to be hoped, that he will lay it open to the world. Dr. *Cassebom* professor of physic at *Hall*, is said to be possessed of a like secret. Besides, it bears very hard upon the *Austrian* party here, that at the late unjust irruption of the *Spaniards* into the kingdom of *Naples*, St. *Januarius* shifted sides, and by the speedy liquefaction of his blood declared for *Don Carlos*.

In the area between the cathedral and the *Strada Capuana* ſtands a fine marble obeliſk by *Coſmo Fonſeca*, on which is erected a braſs ſtatue of St. *Januarius* by *Finelli*, with this inſcription:

Divo Januario Patriæ Regnique
præſentiſſimo Tutelari
Grata Neapolis Civ. optimè merito.

'Erected by the city of *Naples* out of gratitude to St. *Januarius*, the 'ever propitious and powerful protector of his native city and the whole 'kingdom.'

This obeliſk is illuminated annually on the 19th of *September* with a ſplendor hardly to be conceived; while a numerous band of muſic play by it, and all the guns in the ſeveral forts are fired on the occaſion.

Church of S. Franceſco di Paolo.

The church of *S. Franceſco di Paola* which faces the vice-roy's palace is remarkable for a beautiful pavement, a roof finely gilt and carved, and ſeveral marble ornaments, eſpecially at the high altar. The tabernacle is embelliſhed with eight incomparable pillars, two of *Lapis Lazuli*, and the other ſix of green jaſper. In the middle of this altar is an excellent piece of perſpective in enamel. Beſides very large pieces of agate it is profuſely enriched with gems, one of which is an *intaglio*, ſaid not only to be the work of nature without any human ſkill, but by it deſigned to repreſent St. *Francis*, to whom the church is dedicated. The painting about the altar and of the whole choir is by *Luca Giordano*. Among its reliques are two ſmall phials full of the virgin *Mary*'s milk, as is pretended, which is dried to a reſemblance of white *Terræ ſigillatæ*, but liquifies on the feſtivals of the virgin *Mary*. In the adjoining cloiſter formerly reſided *S. Francis de Paola*; and to the reputation of his ſanctity it owes the beſt part of its preſent opulence. Among the ſilver ornaments in the chapel contiguous to the diſpenſatory, is a ſtatue of St. *Michael* near three feet high, glittering with jewels, which is valued at twelve thouſand ducats. In the diſpenſatory, not to mention the curioſities in coral and gems, and the water-works, a perſon cannot forbear being extremely pleaſed with the elegancy and moſt judicious oeconomy of it. Some continue to call this church by its ancient name of *S. Luigi detto di Palazzo*.

Remarkable intaglio.

Virgin Mary's milk.

S. Gaëtano.

St. *Gaëtano*'s church is entirely new and worth ſeeing, both for its architecture and marble ornaments. The veſtments are ſhewn here which cardinal *Orſini*, afterwards *Benedict* XIII. had on at the time of his providential deliverance in an earthquake.

S. Gennaro extra mœnia is alſo called *ad fores*, and *ad corpus*, the body of St. *Januarius* having been firſt interred there. The church formerly belonged to the *Benedictines*, but at preſent to an adjoining hoſpital. On an eminence to the right of this church ſtands St. *Severus*'s chapel, and near it is the entrance into St. *Gennaro*'s catacombs; of the four hitherto diſcovered in *Naples* theſe are both of the greateſt extent and kept in the beſt order. The vulgar opinion that theſe ſubterraneous vaults were the work of the primitive Chriſtians, and ſerved them as retreats in times of perſecution, is entirely confuted by taking a view of the *Neapolitan* catacombs; which are hewn out of a ſolid rock, and could not have been accompliſhed clandeſtinely, or without immenſe charges; and conſequently could never be the work of the Chriſtians either of *Rome* or *Naples* during the ſuperiority of the pagans. The ſandy ſoil at *Rome*, perhaps would not admit of making the ſubterraneous galleries wider; but here, where the work was carried on through a ſolid rock, the galleries or paſſages are lofty, and generally arched, and ſo broad, that ſix perſons may walk in them a-breaſt. That the *Romans* buried their dead long before the eſtabliſhment of Chriſtianity is out of diſpute; beſides, the Chriſtians wanted no ſuch ſpacious repoſitories for their dead. The bodies in theſe catacombs were depoſited in cavities on both ſides of the vaults, four or five one upon another; and the cavity, when full, was cloſed up with a marble ſlab, or with tiles: but as moſt of theſe are taken away, the pagan monumental inſcriptions do not occur ſo frequently here as in the catacombs at *Rome*, where many of theſe cavities ſtill remain cloſed up. The pretended bones of the primitive Chriſtians, poſſibly to inhance the reſpect paid to them, or to attract curioſity, have been removed into churches and conſecrated vaults; but the bones now to be ſeen here lying in heaps are chiefly the remains of thoſe who were ſwept away by the terrible peſtilence in 1656. Inſtead of conſecrated tapers, as at *Rome*, the guides here uſe common flambeaux. At the entrance of the firſt vault in St. *Gennaro*'s catacombs is to be ſeen a marble *baſſo-relievo* of St. *Januarius*, in a reclining poſture, indicating the ſpot where he had lain buried ſome centuries. Behind it is St. *Severus*'s marble ſeat, cloſe by the grave wherein he was firſt depoſited, and near it this diſtich:

Catacombs.

Saxum, quod cernis, ſupplex venerare, viator,
Hic divi quondam jacuerunt oſſa Severi.

'Traveller, devoutly venerate this ſtone, for St. *Severus*'s remains were 'formerly interred here.'

At

At a little diſtance from this are the tombs of St. *Agrippino*, *Lorenzo*, and other ſaints; and likewiſe a moſaic altar in a ſmall cavity within the wall. The guides tell us, that in moſt places there are three galleries over one another. The paſſages branching out on each ſide are very narrow; and in many parts, where they are ſaid to extend ſeveral *Italian* miles, are walled up; robberies, *&c.* having been committed by banditti, who uſed to lurk in theſe vaults. Here is one particular vault, or grotto, of ſuch a height, that the roof cannot be diſcerned by the light of the flambeaux. In another large empty vault, which our guide told us was the cathedral in the primitive times, are three huge pillars, which ſeem to ſupport an arch hewn out of the rock; and near it is ſhewn a baptiſtery, with the mark annexed on the wall near it:

Theſe, with ſeveral other paintings and characters, many of which are disfigured by the plaſter falling off, though they are unqueſtionably the work of Chriſtians, the *Gothic* letters, *&c.* ſhew them to be of no great antiquity.

S. Giacomo degli Spagnuoli was built by Don *Pedro de Toledo*, vice-roy of *Naples*; whoſe tomb, by *Giov. da Nola*, is a great ornament to the church, being one of the fineſt pieces of ſculpture in all *Naples*. S. Giacomo degli Spagnuoli.

The ſculpture and inlaid work at the high altar make a very noble appearance. The clock of this church ſtrikes the hours after the *French* and *German* method of computation; and indeed in *Naples* there are more *French* clocks, as they are called, than in any other city in *Italy*.

S. Giovanni à Carbonara, ſo called from the *Carbonara* family, who were once proprietors of a conſiderable eſtate in this part of the city, or from the charcoal ſaid to have been formerly burnt near it, is famous for being the burying-place of *Ladiſlaus* king of *Naples*, *Sicily*, and *Hungary*, and lord of *Rome*, whoſe military glory was ſullied by an inglorious death. For a phyſician, whoſe daughter was the king's miſtreſs, being bribed by the *Florentines*, poiſoned him. This poiſon was adminiſtred under colour of a phyltre, which the daughter was perſuaded to give the king, in order to raiſe his love to the higheſt pitch, and to fix it unalterably on her. Some, indeed, give a different account of this affair, affirming that *Ladiſlaus* beſieging *Florence*, offered the city very favourable terms, upon delivering up to him the daughter of a phyſician, the S. Giovanni à Carbonara. *Inglorious death of a martial prince.*

the report of whoſe beauty had inflamed his deſires. All private concerns being obliged to give way to the public welfare, the father could not refuſe his conſent; but by his artful management the conceſſion proved fatal both to the enamoured monarch and his beautiful miſtreſs, as is related by a *Latin* hiſtorian: *Et ita nova Venus ad maritum ſuum egrediebatur, cui amore deflagranti cum ſe permitteret, ex domeſtico mandato incaleſcentes carnes ſudariolo perfricat; quâ re venenum in utriuſque corpus eâ penetravit vehementiâ, ut mox inter mutuos amplexus ambo expirarent.*

This unhappy end of *Ladiſlaus*, which happened in 1414, little agrees with the title of *Divus*, or Saint, given him in his epitaph. His monument, though of *Gothic* architecture, is a grand piece; and his epitaph, in *Latin* verſe, is full of the groſſeſt flattery.

Behind the high altar, which is of a moſt beautiful white marble, is to be ſeen the tomb of *Caracciolo*, the favourite of king *Ladiſlaus*, whoſe abilities were of ſingular ſervice to queen *Joanna* the ſecond; but by the wicked inſtigation of the dutcheſs of *Seſſa*, he was aſſaſſinated in his bed on the night of the 25th of *Auguſt*, 1438, as appears by his epitaph.

The chapel de Vico.

The chapel of the marquiſes *de Vico*, of the *Caracciola Roſſa* family, abounds in moſt exquiſite marble ſtatues and *baſſo-relievo's*; thoſe of St. *John the Baptiſt*, St. *Sebaſtian*, St. *Luke*, St. *Mark*, and St. *George* are by *Pietro di Piata*, a *Spaniard*; the reſt by *Giov. da Nola*, *Santa Croce*, and *Caccavello*. In the chapel of the *Mirabella* family are ſeven white marble ſtatues, and two lions; all curious pieces. *Scipio di Somma*, the great favourite of *Charles* V. has a noble monument in the chapel of that name. In another chapel is an admirable Crucifixion, by *Vaſari*; and in the church a ſtatue of St. *Monica*, in a black habit. The hiſtory-pieces painted on wood in the veſtry, are by *Vaſari*. There is alſo to be ſeen the *Paſſion of Chriſt* in ſeven exquiſite marble *baſſo-relievo's*, which fold up like a ſcreen, and were a part of king *Ladiſlaus*'s baggage in all his expeditions, and placed on the altar when maſs was performed before him*.

A curious paſſion.

S. Giovanni Vangeliſta del Pontana.

The *Auguſtine* monaſtery near *S. Giovanni Batt. Carbonara* has a fine library, furniſhed with a great many *Latin* and *Greek* manuſcripts, which were the gift of cardinal *Seripando*.

The church *di S. Giovanni Vangeliſta del Pontano* derives the laſt name from its noble founder *Giovanni Pontano*. On the walls both without and within this church are ſeveral moral maxims compoſed in *Latin* by *Pontano*.

Miſſon has publiſhed four epitaphs in this church, compoſed by *Pontano* for himſelf and family, which are all accounted maſterpieces

* Here an account of miracles, &c. is omitted: whoever is deſirous of ſuch an entertainment, may conſult the Jeſuit *Silveſter Pietraſanta*'s *Thaumaſia*.

both

both in ſentiment and expreſſion. That on his daughter *Lucia* is as follows:

* *Tumulus Luciæ Filiæ.*

Liquiſti patrem in tenebris, mea Lucia, poſtquam
E luce in tenebras filia rapta mihi es.
Sed neque Tu in tenebras rapta es, quin ipſa tenebras
Liquiſti, & medio lucida ſole micas.
Cælo te natam aſpicio, num Nata parentem
Aſpicis? an fingit hæc ſibi vana Pater?
Solamen mortis miſeræ, Te Nata, ſepulchrum
Hoc tegit, haud cineri ſenſus ineſſe poteſt.
Si qua tamen de Te ſuperat pars Nata, fatere
Felicem quod Te prima juventa rapit.
At nos in tenebris vitam luctuque trahemus,
Hoc pretium Patri, Filia, quod genui.

Muſæ, Filia, luxerunt Te in obitu, at lapide in hoc luget Te Pater tuus, quem liquiſti in ſqualore, cruciatu, gemitu; heu! Filia, quod nec morienti Pater adfui, qui mortis cordolium tibi demerem; nec ſorores ingemiſcenti collachrymarentur miſellæ; nec Frater ſingultiens, qui ſitienti miniſtraret aquulam; nec Mater ipſa, quæ collo implicita, ore animulam acciperet infeliciſſima; hoc tamen felix, quod haud multos poſt annos reviſit, tecumque nunc cubat. Aſt ego felicior, qui brevi cum utrâque edormiſcam eodem in conditorio. Vale, Filia. Matri frigeſcenti cineres interim caleface, ut poſt etiam refocilles meos.

Joannes Jovianus Pontanus L. Martiæ Filiæ dulciſſ. P. quæ vixit Ann. XIIII. Men. VII. D. XII.

'My deareſt *Lucia*, ſince thou from light was ſnatched into darkneſs, 'to thy father light is become darkneſs: no, thou art not in the re- 'gions of darkneſs; but being paſſed from darkneſs, thou now ſhineſt 'in the plenitude of light. I behold thee amidſt the celeſtial effulgence: 'doſt thou, dear child, look down on thy father; or is all a pleaſing 'illuſion. It is ſome ſolace that after death thou lieſt in this tomb—— 'but, alas, thy dead remains are quite inſenſible. If any part of thee, 'once the joy of thy fond parent, ſurvives the grave, let it own thy 'early death a happineſs, whilſt a gloomy life of ſorrow and grief is 'my portion; and the only ſolace I now have is that of having once 'been thy father.

* The poet's playing ſo much on the word *tenebræ*, is, I think, ſomething puerile. I have omitted the other ſix epitaphs by *Pontanus* (which the author has tranſcribed,) and given this as a ſpecimen.

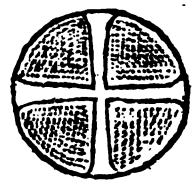
'Thy

'Thy death, my *Lucia*, the Muſes have bewailed, which on this 'ſtone thy wretched father laments, whom thou haſt left in anguiſh, 'ſorrow, and continual ſighs and tears. Alas, alas, my child, that thy 'father was not with thee in thy laſt moments, to alleviate the pangs 'of dying, nor thy unhappy ſiſters to echo back thy dying groans with 'their ſighs, nor thy ſympathiſing brother to allay thy thirſt with a few 'refreſhing drops of cold water; nor even thy diſconſolate mother, 'who, with a fond embrace, would have received thy departing ſoul 'with a kiſs: who in this, however, was happy, that, after few years, 'ſhe again enjoyed the ſight of thee, and now lies in the ſame grave; 'but greater ſtill will be my happineſs, who ſhortly ſhall ſleep with you 'both, and the ſame repoſitory ſhall hold us all three. Adieu, my child! 'cheriſh thy mother's cold aſhes, and hereafter perform the ſame kind 'office to thoſe of thy affectionate father.'

S. Giovanni Maggiore.

The church of *S. Giovanni Maggiore* is ſuppoſed to have been originally a temple built by the emperor *Adrian*, in honour of his favourite *Antinous*; but by *Conſtantine the Great* and his mother *Helena*, conſecrated to *John the Baptiſt*. They who derive the name *Parthenope*, which the city bore antecedently to that of *Naples*, from *Parthenope*, a *Theſſalian* princeſs, affirm that her tomb is ſtill to be ſeen in this church, being brought hither from ſome other place; but the following characters were all I could perceive on it:

† OMNIGENVMREX AITOR

SCS  IAN

PARTENOPEM TEGE FAVSTE

From the word TEGE or TEGE in the laſt line, this inſcription is ſuppoſed to be an epitaph; but I queſtion whether, in ſuch compoſitions, the laſt word *Fauſte* was ever uſed. Beſides, the favourers of the above-mentioned opinion muſt preſuppoſe the middle line, whether St. *John* or St. *Januarius* be meant, to have been done by modern Chriſtians; but that the other two lines are a *Lombard* or *Gothic* compoſition, or of earlier date, without any difference of characters. That this fa-

bulous opinion is exploded in *Naples* itſelf, appears from an inſcription on the wall under the ſtone above deſcribed, which was put up by the *Jeſuits* in 1689 to undeceive the credulous.

The church of *S. Giovanni Pappacodi* derives its laſt name from the founder, who being too haſtily buried whilſt in an apoplectic fit, came to life again: for a relation of his, upon advice of his friend's death, coming poſt to town, ordered the coffin to be opened * three days after he was buried, and found that the deceaſed had bruiſed himſelf by ſtruggling, and altered the poſture in which he had been laid in the coffin. S. Giovanni Pappacodi.

Here alſo lie two excellent biſhops of the ſame family; one of which declined the offer of the purple, and the other diſtinguiſhed himſelf by his extraordinary diffuſive charity. Their epitaphs are as follows:

Sigiſmundo Pappacudæ Franc. F. Tropejenſium Præſuli, Viro Opt. & Juriſconſulto, qui cum in cœtum Cardinalium fuiſſet a Clemente VII. adſcitus, maluit in patria Epiſcopus vivere. Hæredes poſ. Vixit ann. LXXX. M. VI. D. X. Obiit 1536.

'To *Sigiſmund*, ſon of *Francis Pappacodi*, biſhop of *Tropea*, who to 'his noble endowments added a conſummate knowledge of the law; 'and being nominated cardinal by *Clement* VII. rather choſe to remain 'a biſhop in his own country, this monument is erected by his heirs. 'He lived fourſcore years, ſix months, and ten days, and died in the 'year 1536.'

Angelo Pappacudæ Franc. Fil. Martoranenſi Epiſcopo, viro ornatiſſ. qui in non magnis opibus magnum exercens animum, nulla magis in re, quàm in aliorum levanda inopia ſuis bonis uſus eſt. Hæredes B. M. Deceſſit ex mortalibus Ann. nat. LXVI. ab ortu mundi redivivi 1537.

'To *Angelo* the ſon of *Francis Pappacodi*, biſhop of *Martorana*, a 'perſon of great virtues and endowments, whoſe beneficent ſoul em- 'ployed the beſt part of his moderate income in relieving the indigent,

* Such over-haſty interments, as we learn from *Pliny*, *Hiſt. Nat. l.* xxvi. *c.* 3. were not uncommon among the ancients. Was it not the deplorable misfortune of *Joh. Duns Scotus*, diſtinguiſhed by the appellation of *Doctor ſubtilis*, to be too ſoon put into the ground? Was not a perſon laid on the funeral pile ſoon reſtored to life by *Aſclepiades* the phyſician? And who has not heard of the *Norman* lord, *Louis de Cirille*, who was more celebrated for having been buried three times, than for any heroic atchievements? It is matter of great concern that real narratives of this kind ſhould be obſcured and brought into diſrepute by other abſurd fictions.

'this

'this monument was erected by his heirs. He departed this life in the 'ſixty-ſixth year of his age, and in the year of the Chriſtian *Æra* 1537.'

The front of the church abounds with *Gothic* ornaments.

S. Giuſeppe de' Gieſuiti.

In the church *di S. Giuſeppe*, belonging to the *Jeſuits*, are four *Corinthian* pillars, of a beautiful grey marble, which, though ſixty *palmi* in height, and nine in circumference, are each of one block. Formerly, in the *Tribuna* hung a large picture of St. *Joſeph* with the child *Jeſus* in his arms, and a groupe of angels, by *Franceſco di Maria*, a *Neapolitan*; but this is removed into the veſtry, and its place ſupplied by one which far ſurpaſſes it, of our Saviour when an infant, and his parents, by *Amato*. On the right-hand of the veſtry is a grand altar-piece, which is glazed and covered with a curtain, repreſenting St. *Xavier* in a very devout poſture, by *Luca Giordano*; who alſo painted the other pieces in the chapel to which this ſuperb altar belongs. Oppoſite to it is another altar-piece, likewiſe glazed, *&c.* painted by *de Mattheis*, exhibiting the virgin *Mary* and her divine infant; and were it not for the incomparable beauty of the former, a connoiſſeur ſhould not omit ſeeing this church. The pulpit is of marble, finely inlaid with precious ſtones.

S. Lorenzo de' Padri Minori.

The church *di S. Lorenzo de' Padri Minori* has a lofty arched roof, and on its high altar the ſtatues of St. *Francis*, St. *Antony*, and St. *Laurence*, finely executed by *Giov. da Nola*. The three *baſſo-relievo's* under them, and the virgin *Mary* amidſt four angels over theſe three ſtatues, are by other artiſts, whoſe names are not known. On one ſide of the altar is the chapel of *S. Antonio di Padua*, built from a deſign of *Coſmo Fanſago*, which is worth ſeeing; but it is far exceeded by the chapel of the *Roſary*, in which are two pillars of *verde-antico*, and an altar of inlaid work of *lapis-lazuli*, topaz, agate, jaſper, and other gems. At the ſides of the chapel, on their reſpective monuments, ſtand the ſtatues of its founders *Camillo Cacace* and his wife. Theſe ſtatues, according to the uſual phraſe, want only ſpeech, and are the work of *Bolgi da Carrara*, a *Roman*.

In another chapel, from its foundreſs queen *Margaretta* V. conſort to *Charles* III. called *la Reina*, lies *Charles* duke of *Durazzo*, beheaded in 1347, by *Lewis* king of *Hungary*, to revenge the death of his brother *Andrew*, who was ſtrangled. Alſo *Robert* of *Artois*, with his wife *Joanna* dutcheſs of *Durazzo* (both poiſoned by queen *Margaret*) together with a daughter of *Charles* III. *Catharine* a daughter of the emperor *Albert* I. and married to *Charles* duke of *Calabria*, and *Lewis* a ſon of *Robert* king of *Naples*, lie here.

In the veſtry is ſhewn a picture of St. *Jerom*, as the firſt piece painted in oil colours, being the work of *Cola Antonio de Fiore*, in 1436. *First Painting in oil colours.*

The invention of oil colours, of which the *Neapolitans* claim the honour, is more juſtly attributed to *John* of *Bruges*, otherwiſe *Van Eyck*, a *Fleming*, who was both a chymiſt and painter; he was born in 1370, and died in 1441, at the age of ſeventy-one. The epocha of this noble invention was the beginning of the fifteenth century, about the year 1410, tho' *Malvaſia* of *Bologna*, in order to attribute the honour of this invention to his countrymen, mentions ſome paintings in oil colours of a prior date, with the year and the painter's name annexed. However, a ſmall difference in time is of no great importance, ſince it is certain that no other method but painting *à freſco* as it is called by the *Italians*, was known before the fifteenth century.

In a ſubterraneous chapel under the choir, the coronation of *Robert*, by his brother St. *Lewis*, is painted in colours by *Simon* of *Cremona*, who lived about the year 1353; and in the cloiſter of the convent is a tomb embelliſhed with admirable *baſſo-relievo's*.

In the refectory of this convent is a fine geographical piece of the twelve provinces of the kingdom of *Naples*, by the famous *Sicilian* painter *Luigi Roderico*, being a peſent to this convent from the count *d' Olivares*, when vice-roy. Here the ſtates of the kingdom annually meet to deliberate on the cuſtomary free-gift made to their ſovereign, which has often exceeded a million and a half of *ſcudi*, or crowns. *Liberal free-gifts.*

S. Maria Annunziata is one of the fineſt churches in *Naples*; for the eye every where meets with noble paintings, ſtatues, monuments, *baſſo-relievo's*, &c. The gilding only of the high altar, and the chapel belonging to it, coſt twenty-three thouſand crowns; and the other ornaments, enriched with *lapis-lazuli*, cornelian, jaſper, agat, and a profuſion of other jems, eighteen thouſand ducats more. In theſe computations, and in common diſcourſe at *Naples*, a ducat is equal to ten *Carlini* *. The plate in the veſtry of this church a few years ſince weighed above twenty-one thouſand marks. In the *Teſoro* is an admirable tomb of *Alphoſo Sancio de Luna*, who died in 1564. To the left of the high altar when facing it, ſtands the ſtatue of a lady, holding a death's head in her hand, with her eyes fixed on it; and underneath is an encomium on her virtue and beauty. S. Maria Annunziata. *Its riches.*

Near the altar is the following epitaph on queen *Joanna* II.

* Three ſhillings and four-pence Sterling.

JOANNÆ II. Hungariæ, Hieruſalem, Siciliæ, Dalmatiæ, Croatiæ, Ramiæ, Serviæ, Galatiæ, Lodomeriæ, Comaniæ, Bulgariæque Reginæ, Provinciæ & Folcalquerii ac Pedemontis Comitiſſæ, Anno Domini M.CCCC.XXXV. die II. Menſis Febr.*

Regiis oſſibus & memoriæ, ſepulchrum, quod ipſa moriens humi delegerat, inanes in funere pompas exoſa, Reginæ pietatem ſecuti, & meritorum non immemores Oeconomi reſtituendum & exornandum curaverunt, magnificientius poſituri, ſi licuiſſet. Anno Domini M.DC.VI. Menſ. Maji.

'To the memory of *Joanna* II. queen of *Hungary*, *Jeruſalem*, *Sicily*, *Dalmatia*, *Croatia*, *Ramia*, *Servia*, *Galatia*, *Lodomeria*, *Comania*, *Bulgaria*; counteſs of *Provence*, *Folcalquier*, and *Piedmont*, this monument was erected the 2d day of *February*, 1435.

'This plain tomb, choſen by herſelf preferably to all the vain pomp of obſequies, the magiſtrates have, in conformity to her majeſty's humble piety, and in regard to her merits, thus repaired without ornaments: and had ſplendor and magnificence been permitted, they ſhould not have been wanting. 1606.'

Near the church-door is a little ſtatue, holding out a label, with theſe worlds:

Puriſſimum Virginis templum
caſtè memento ingredi.

'As thou art entering the pure temple of the Virgin, let thy thoughts be pure and chaſte.'

La Caſa Santa. *Its wealth.*

The hoſpital called *la Caſa Santa*, belonging to this church, was once the beſt endowed in the whole world; for its annual income in lands, tythes, impoſts, endowments, intereſt of money, &c. amounted to two hundred thouſand ducats, or as ſome compute it, to a million of *ſcudi* †. On the other hand, the annual expences for the ſick, poor, foundlings, and other charitable uſes, were no leſs; ſo that the following lines over the main entrance ſay no more than what is ſtrictly true:

* *Miſſon* and others have it *Romæ*, but erroneouſly, as is evident from the titles of the ancient kings of *Hungary*.

† About 250,000 *l.* Sterling.

Lac

Lac pueris, Dotem innuptis, Velumque pudicis,
Datque medelam ægris hæc opulenta domus.
Hinc meritò ſacra eſt illi, quæ nupta, pudica,
Et lactans; orbis vera medela fuit.

'This wealthy houſe gives milk to babes, a portion to maids, a veil 'to nuns, and medicines to the ſick; and is therefore juſtly dedicated 'to her who was a mother and gave ſuck, and yet was a pure virgin, 'and brought redemption to heal the world.'

The children brought up here are generally about two thouſand five hundred in number; it being no uncommon thing in one night for twenty infants to be put into the wheel or machine which ſtands open both day and night for the reception of them, and eight wet-nurſes attend every day. The boys are brought up to handicraft trades, and ſome even to the church; they being, notwithſtanding the uncertainty of their legitimacy, by a bull of pope *Nicholas* IV. declared capable of holy orders. The girls, as they grow up, according to their capacities or inclinations do the neceſſary work of the hoſpital, are employed in the care and inſtruction of the children, entered into a convent, or married with a portion of a hundred or two hundred ducats; and this laſt article has formerly amounted to ten thouſand ducats *per annum*, whilſt that of the foundlings was ſeldom leſs than fifteen thouſand. The young women married from this houſe, in caſe they are left widows in neceſſitous circumſtances, or forſaken by their huſbands; or if the marriage, without any fault of theirs, proves unfortunate, are intitled to a re-admiſſion, and have a particular apartment allowed them, being diſtinguiſhed by the name of *Ritornate*. The annual amount of the dowries to other women with which this houſe is charged by ſeveral ancient legacies and foundations, was at leaſt eighteen thouſand ducats; there being not a few noble families whoſe daughters at their marriage received two or three thouſand dollars from this hoſpital. The phyſicians, ſurgeons, apothecaries, ſervants, *&c.* ſtood the houſe annually in fourteen thouſand ducats. The diſpenſary belonging to it is extremely well worth ſeeing. To the *Caſa Santa* belong four other hoſpitals, one of which is at *Puzzuolo*, whither, as alſo to *Tritoli*, great numbers of patients, about three hundred at a time, are ſent thrice every ſummer to the warm baths and ſudatories, and there provided with food, lodging, and neceſſary attendance; their ſtay at theſe baths is limited to ſeven days.

Such was the ſtate of this hoſpital at the beginning of this century, when it proved bankrupt for above five millions of ducats; upon which *Failure of the hoſpital.*

its total ruin was apprehended. The affair, which for a long time had lain concealed like fire hidden under the aſhes, in the year 1701 began to diſcover itſelf, and was at length brought before an imperial commiſſion; which till a total diſcharge of the debts, aſſigned over to the creditors ſo much of its income as to reſerve only forty-two thouſand ducats a year for the ſupport of the hoſpital, the church and the convent. This has reduced the girls portions from two hundred ducats to fifty, and the other expences have ſuffered a proportional diminution; even a great part of the ſilver ornaments of the church (which ſtill does not want for ſplendor) has been diſpoſed of, in order the ſooner to emerge from theſe difficulties; which however muſt be a work of time.

S. Maria del Carmine.

S. Maria del Carmine, from a ſmall chapel is become a magnificent church; the empreſs *Elizabeth*, mother to the unfortunate *Conradine*, having expended on it all the wealth which ſhe had brought for the ranſom of her ſon then a priſoner at *Naples*.

Conradine duke of *Swabia* and *Frederick* of the houſe of *Auſtria* (in the inſcription erroneouſly ſtiled *Federico d'Aſburg* or *Habſburg*) lie on the right, near the entrance of the church, behind an altar; and on the wall are theſe words:

Qui giaccono Corradino di Stouffen, figlio dell' Imperatrice Margarita & di Corrado Rè di Napoli, ultimo de Duchi dell' Imperial Caſa di Suevia, & Federico d'Aſburg ultimo de' Duchi d'Auſtria, anno MCCLXIX.

'Here lie *Conradine* of *Stouffen* ſon of the empreſs *Margaret* and of '*Conrade* king of *Naples*, the laſt of the dukes of the imperial houſe of '*Swabia*; and *Frederick d'Aſburg* the laſt of the dukes of *Auſtria*, 1269.'

The name *Margaret*, by which *Conradine*'s mother is here called, is a proof that this inſcription has been ſince ſet up by monks unacquainted with the genealogy of theſe two illuſtrious perſons: for the right name of *Conradine*'s mother, who was a daughter of *Otho* the great duke of *Bavaria* and count *Palatine* of the *Rhine*, was unqueſtionably *Elizabeth*. Her ſecond huſband was *Maynhard* the third count of *Tirol*; and ſhe died in the year 1269. Not far from the great door of the church is a round cavity with an inſcription, ſignifying that this was the place where a large cannon-ball, at the ſiege of the city, in 1439, by king *Alphonſo* of *Aragon*, pierced through the cupola of the church, and carried away the crown of thorns from a crucifix; and it is added, that the head of the image would have gone with it, had not the crucifix, as the tradition goes, bowed its head, and thus avoided the blow. The ball ſtill hangs by a chain before the high altar, and the crucifix is expoſed to public view on the third

Crucifix bows its head to avoid a cannon ball.

third day of the *Chriſtmaſs* holidays, and every *Friday* in the month of *March*. In this ſtory the queſtion is, which carries moſt wonder with it, the fortunate prudence and foreſight of this wooden image, or its fear and inability to ſave its crown and avoid ſuch danger, otherwiſe than by ſtooping?

Here alſo, as appears from ſeveral inſcriptions, are interred the bowels of a great many vice-roys; among which are *Carpi* and *Gallas*, the bodies ſtanding in their reſpective coffins againſt the veſtry-wall. The roof of this church is finely decorated; and in the cloyſter of the convent is to be ſeen the life of the prophet *Elijah*, painted *in freſco* by *Balducci*. Here alſo is the ſtatue of the above-mentioned empreſs, improperly called *Margaret*, with this inſcription:

Margaritæ Auguſtæ,
Quæ Conradino Filio & Friderico Nepoti captivis
Opitulatum opibus onuſta Neapolim feſtinárat,
Cum Capite plexos reperiſſet,
Virili quidem animo non lachrymas pro illis,
Sed profuſiſſima munera ad hoc templum exornandum profundens,
Ad aram hîc maximam humandos curavit,
Familia Carmelitana ingentibus ab ea divitiis donata
Tam piæ benemeritæ ſemper ærumnam ploratura
Ac cœleſtem pro tantis principibus Imperatricem Oratura
P.
Anno Dom. MCCLXIX.

'In remembrance of *Margaret Auguſta*, who came to *Naples* with 'immenſe riches, to redeem her ſon *Conrade* and her nephew *Frederick* 'from captivity; and finding they had been beheaded, her exalted ſoul 'above ſhedding tears, poured forth immenſe donations for the embel-'liſhment of this church; in return for ſuch munificence the *Carmelite* 'monks cauſed the two princes to be buried at the high altar; and as 'they ſhall ever lament the loſs ſuſtained by their generous benefactreſs, 'ſo ſhall they never ceaſe to offer prayers to the heavenly empreſs in be-'half of the two virtuous unfortunate princes. 1269.'

Origin of the Carmelite order.

That the *Carmelites* owe their eſtabliſhment here to the empreſs *Elizabeth*'s liberality, is ſhewn by *Ricobaldi* of *Ferrara*, *in Hiſtoria Imperatorum*, *p.* 1181, and it will be difficult to prove, that this order made any figure in *Europe* before the thirteenth century. But father *Hardouin* the *Jeſuit* far overſhot the mark in aſſerting (*in Antiquis Numiſmatibus Regum Francor. p.* 645.) that the *Carmelites* were not in being before the year 1300. It is ſtrange, that a perſon of his orthodoxy ſhould decry

the ſuppoſed origin of theſe monks who pretend to derive it from mount *Carmel* and the prophet *Elijah*; eſpecially as his implicit devotion to the papal chair and its infallibility has led him into the moſt ridiculous and unwarrantable poſitions in ſupport of it. Pope *Innocent* XII. on occaſion of the diſputes concerning the firſt inſtitution of the *Carmelite* order, iſſued a mandate enjoining perpetual ſilence to both ſides; which certainly according to the tenets of his church ought to have been a rule of conduct to father *Hardouin*, had he not conſtrued this proceeding of the Pope to be an indication, that both opinions ſeemed to him of equal weight. But from this time no devout *Roman* catholick will preſume to combat the abſurd opinion of the *Carmelite* order's being inſtituted by *Elijah*, as pope *Benedict* XIII. has now determined the affair in favour of that order.

Place where Maſſaniello was killed.

In the above-mentioned cloyſter they alſo ſhew the place where *Tomaſo Aniello*, commonly called *Maſſaniello*, the famous uſurper, was ſhot in the year 1647; and the area which was as it were the theatre on which he acted his mock reign of eighteen days, is near this church, and at preſent a market for meat and vegetables. It is a pity that a grand area which might be ſo great an ornament to the city ſhould be taken up with ſheds for ſhops, *&c.* Almoſt in the centre of this market ſtands the *Capella della Croce*, on the ſpot where the two above-mentioned princes, *Conradine* and *Frederick*, were beheaded and buried, till the empreſs *Elizabeth* cauſed their bodies to be removed to St. *Maria del Carmine*. According to *Parrino*, *Sarnelli*, *Miſſon*, &c. the porphyry pillar above the altar has this diſtich inſcribed on it:

Aſturis ungue Leo pullum rapiens Aquilinum,
Hic deplumavit acephalumque dedit.

'The *Aſturian* lion ſeizing a young eagle plucked off his feathers and 'left him a headleſs trunk.'

But this alſo is manifeſtly falſe, the letters on that pillar indicating only the maker's name; and theſe words, *Hoc opus - - - Neapolitanus* are above all others diſtinctly legible. On the wall is an old piece of painting *in freſco* of the cruel execution of prince *Conradine*, &c. in which is a figure, with a hatchet lifted up, ſtanding behind the judge, who ſits on a chair of ſtate pronouncing ſentence on the princes; poſſibly alluding to what has been intimated by ſome hiſtorians, that *Robert*, earl of *Flanders*, from a deteſtation of ſuch injuſtice immediately ſlew the judge who had pronounced the ſentence. *Riccobaldi* of *Ferrara* in his *Hiſtoria Imperatorum*, relates, that *Conradine* was playing at cheſs when the ſentence was

was notified to him; and that ſome time *(modicum temporis)* was allowed him to prepare for his end. Some are for exculpating pope *Clement* IV. for having adviſed *Charles* of *Anjou* to put *Conradine* to death, by this laconic way of reaſoning, 'The life of *Conradine* is the death of *Charles*, 'the death of *Conradine*, the life of *Charles*,' and affirm that Pope died before the execution of the prince. But could it be ſhewn, that *Clement* IV. was actually dead before the execution, he might nevertheleſs have given ſuch villainous and bloody advice immediately upon the impriſonment of *Conradine*, who, a few days after the loſs of the battle on the 23d of *Auguſt*, fell into his enemies hands: and ſuch an inſtigation is laid to the Pope's charge by ſo many impartial writers, that without the moſt ſolid proofs, it cannot with candor be queſtioned *.

Madre di Dio.

The above-mentioned *Carmelite* church is by no means to be confounded with another called *Madre di Dio, delli Scalzi Carmelitani*, which for its ſtupendous altar, far ſurpaſſing any in all *Naples*, and valued at a hundred thouſand *ſcudi*, deſerves particular notice. There is ſcarce any gem to be named which is not ſeen there. On the fore part of it is a perſpective view of a palace or temple with ſtatues of gold and *baſſo-relievo's* placed alternately before it. The tabernacle is equally ſuperb, with a flower-piece of *Pietre Commeſſe*, made at *Florence*, in the centre. The ten green and white pillars of jaſper are very great ornaments to it. Every part abounds with *lapis lazuli*, which in ſome places is the ground in which other gems are inſerted. The candleſticks and all other ornaments of the altar are likewiſe of inlaid gems ſet in gilt braſs, as are alſo even the doors which open on each ſide into the choir.

Incomparable altar.

Repreſentation of the city of Mantua *on an agat.*

On one of theſe doors is a rediſh brown agat with white veins, ſo exactly repreſenting the ſituation and plan of the city of *Mantua*, that the late duke of *Mantua* offered thirty thouſand crowns for it. This brings to my mind the agat in the imperial *Muſeum* at *Vienna*, on which is a natural repreſentation of the city of *Buda*. Of king *Pyrrhus*'s agat, on which *Apollo* and the nine Muſes were very plainly diſcernible, I ſhall ſpeak on another occaſion. Indeed, the infinite variety of ſtains and ſhades on agat and marble may well be ſuppoſed ſometimes to form a faint reſemblance of the works of nature or of art. But I return to the high altar of the *Carmelite*'s church, deſigned by *Dionyſio Lazari*, and executed by ſome *Germans* and *Flemings*. The pavement and the balluſtrade before it are of the moſt beautiful marble, and as beautifully inlaid. Behind the altar are three large pictures very well worth ſeeing; one by *Paolo di Matteis*, repreſenting the virgin *Mary* inveſting the devout *Simon*

* *Smemonta* and *Spondanus* are the hiſtorians of the greateſt note who have undertaken to vindicate the Pope; but of their impartiality *Struv* gives no advantageous idea, terming them in his hiſtory of the *German* empire, (*c.* 21. §. 8.) *Court Sycophants.*

Stocc with the habit of the order. The other two, by a brother of the convent, called *Lucas*, are the adoration of the wiſe men of the Eaſt, and the ſhepherds, at the manger. On the right hand in returning from the high altar is a very large painting of the battle of the *White Mountain* near *Prague* by *Giacomo del Pò*, in which he has taken care not to omit father *Domenico* with his crucifix, mounted on a fiery ſteed. The memorable actions of the moſt eminent *Carmelite* monks are written in golden letters on large ſcrolls of paper which are hung up againſt the church wall. In the fine chapel of *S. Tereſa* a ſilver ſtatue of that ſaint, ſix *palmi* in height, ſtands on the altar with the ridiculous ornament of the golden fleece about the neck. The convent to which this church belongs is a fine ſtructure; and its diſpenſary well worth ſeeing for its compleat order and contrivance, and the elegancy of the galli-pots and veſſels which are all of fine porcelain.

St. Tereſa *with the golden fleece.*

In the church of *S. Maria della Concordia* is interred *Gaſpar Benemerini*, once king of *Fez*, who afterwards renounced *Mahometiſm*; he lived to the age of a hundred years, and died in 1641. All the inſcription on his tomb-ſtone is,

S: Maria della Concordia.

Sepulchrum hoc Gaſparis Benemerini Infantis de Fez, & ejus familiæ de Benemerino.

'This is the burying-place of *Gaſpar Benemerini* prince of *Fez*, and 'of his family the *Benemerini*.'

Round his arms, which are the moon, a ſtar, a ſword and a caſtle, are theſe words:

Laus Tibi Jeſu! & Virgo Mater, quod de pagano Rege me Chriſtianum feciſti.

'Praiſe be to thee, O Jeſus, and thou virgin mother, by whom of a 'pagan king, I was made a Chriſtian.'

In the banner hanging near it are the letters. *R. F.* [*Rex Feſſanus,*] and under the banner a heart with theſe letters in it BVR and on the wall is the following epitaph:

D. O. M.

D. O. M. B. M. V.

Gaſpar ex Sereniſſima Benemerina familia, vigeſimus ſecundus in Africa Rex, dum contra Tyrannos à Catholico Rege arma rogat auxiliaria, liber effectus à Tyrannide Machometi, cujus impiam cum lacte hauſerat legem, in Catholicam adſcribitur, Numidiam proinde exoſus pro Philippo III. Hiſpaniarum Monarcha, pro Rudolpho Cæſare, quibus carus, præclarè in hæreticos apud Belgas Pannoniſque ſævit armatus. Sub Urbano VIII. Eques Commendator Immaculatæ Conceptionis Deiparæ creatur, & Chriſtianis, Heroicis, Regiiſque virtutibus ad immortalitatem anhelans, centenarius hic mortale reliquit, & perpetuum cenſum cum penſo quater in hebdomade incruentum Miſſæ ſacrificium ad ſuam offerendi mentem. Anno Domini MDCXLI.

'To God the greateſt and beſt of beings.' 'To the bleſſed virgin *Mary*.' 'To the memory of *Gaſpar* of the moſt noble family of the *Benemerini*, 'twenty-ſecond king in *Africa*, who, whilſt he was ſoliciting ſuccours 'from the *Catholick* king againſt tyrants, was delivered from the tyranny 'of *Mahomet*, whoſe impious law he had ſucked in with his milk, and admitted into the Catholick church; afterwards deteſting *Africa*, he diſtinguiſhed himſelf in the ſervice of *Philip* III. king of *Spain* and the 'emperor *Rodolph*, who both honoured him with particular favours, in the 'wars againſt the hereticks in the *Netherlands* and *Hungary*. Under *Urban* VIII. he obtained a Commanderie in the order of the immaculate 'conception of the mother of God; and having paſſed forward towards a 'bleſſed immortality in an uniform courſe of chriſtian, heroic and royal 'virtues; in the hundredth year of his age, he put off mortality, and 'left a perpetual revenue for four unbloody ſacrifices of the maſs to be performed weekly for the repoſe of his ſoul, 1641.'

The family of the *Bellimerini* or *Benemirini*, which had been in poſſeſſion of the throne of *Fez* and *Morocco* above three hundred years, within theſe two laſt centuries have ſeen themſelves deprived of their power. *Leo Africanus* (*lib.* iii. *c.* 38.) praiſes the liberality and zeal ſhewn by them in their proſperity, for the improvement of arts and ſciences.

S. Maria di Donna Reina was built by queen *Mary* wife of *Charles* II. king of *Naples*, who alſo deſired to be buried here; the epitaph on her tomb is modern and begins *Corpus Mariæ*, &c. Among the beſt paintings in this church may be reckoned thoſe of our Saviour's feeding five thouſand men in the wilderneſs, and the marriage at *Cana*, both by *Giordano*, who has here alſo moſt naturally imitated a piece of iron work. S. Maria di Donna Reina.

The high altar, on which are two ſilver ſtatues as big as the life is now juſt finiſhed, as are alſo ſix maſterly marble ſtatues of ſaints, deſigned for the nave of the church, each of which coſt twelve hundred *ſcudi*. In this church is a ſilver pyx richly ſet with rubies and emeralds. Here are alſo ſome very fine pieces of painting by *Solimene*. A large cleft cauſed by an earthquake runs the whole length of the roof of this church; and to the frequency of thoſe concuſſions it may poſſibly be owing that ſo few churches with arched roofs are to be ſeen in this city.

S. Maria Donna Romita.

In the church *di S. Maria Donna Romita* are ſeveral fine pieces of painting; particularly the beheading of *John the Baptiſt*, near the high altar; and oppoſite to it *Herodias*'s daughter delivering his head to her mother in a charger. The roof of the church is finely decorated with painting, ſculpture and gilding.

S. Maria delle Grazie.

In the church *di S. Maria Delle Grazie de' Padri Girolamitani* are ſome excellent pieces in painting and ſculpture. Among the latter is a moſt noble *baſſo-relievo* in the *Giuſtiniani* chapel, by *Giovanni da Nola*, repreſenting the virgin *Mary*, St. *John*, and *Mary Magdalen* lamenting over a dead Chriſt. On feſtivals the high altar is covered with a ſilver *Palliotto*, and other rich ornaments. On each ſide of it are ſeen the fine ſtatues of *S. Pietro Gambacurta di Piſa* and St. *Jerom*, by *Lorenzo Vaccaro*. On the right-hand near the altar ſtands a wooden image of St. *Onuphrius* naked; but care is taken to lengthen his beard down to his knees. Among the many fine tombs, that of *Fabricio Brancacio* is particularly worth ſeeing.

Under a *baſſo-relievo* of the Annunciation, I read with ſome ſurpriſe the following verſe:

Remarkable titles of the virgin Mary.

Nata, Soror, Conjux, eadem Genitrixque Tonantis.

'Daughter, ſiſter, ſpouſe, and mother of the Thunderer.'

In the veſtry are ſome good paintings *in freſco*; and the pavement is of very beautiful tiles of all colours.

Convent of S. Maria Maddalena delle Spagnuole *for penitent proſtitutes.*

The convent of *S. Maria Maddalena delle Spagnuole* was founded by Donna *Iſabella d' Alarcon*, marchioneſs *della Valle*, for *Spaniſh* proſtitutes inclined to forſake their debauched life.

S. Maria Nuova.

The cieling of *S. Maria Nuova* is adorned with ſuch fine paintings and gilding, that it paſſes for one of the moſt beautiful churches in *Naples*. In the chapel of the *Madonna della Grazia*, the *Pallioto* and almoſt all the ornaments of the altar are of ſilver. The robe in which the Virgin is dreſſed is almoſt entirely covered with pearls, diamonds, rubies of a very extraordinary ſize, and other jewels. In the *Capella di Graziano*

Graziano is an *Ecce Homo* by *Giovanni da Nola*; it is cut in wood, but the ſculpture is inimitable. The *Capella del Beato Giacobo della Marca* is likewiſe worth obſervation: in it is a monument erected in honour of *Urban* VI. who was a *Neapolitan*; and likewiſe the tomb of Don *Carlo d'Auſtria*, (whoſe original name was *Anida*) a ſon of the king of *Tunis*, who was converted to *Chriſtianity*. Without it is the tomb of *Pedro Navarro*, who roſe by his merit through the ſeveral ranks from a private man to be commander in chief of the *Spaniſh* army; but reſenting the delay of the court of *Spain* to ranſom him when taken priſoner, he renounced his natural ſovereign, and entered the ſervice of *France*. He accompanied *Lautrec* in his unfortunate expedition againſt *Naples*, where being again taken priſoner, he endeavoured to avoid the ignominy of being executed as a rebel by putting an end to his life. Others affirm that he was ſtrangled in the night, when he was ſeventy-five years of age, after having ſurvived that peſtilence, which, a few weeks before, had made ſuch dreadful havoc in *Lautrec*'s army. The epitaph of this warlike perſon is as follows: *Account of Pedro Navaro.*

Oſſibus & memoriæ
PETRI NAVARRÆ CANTABRI,
Solerti, in expugnandis urbibus arte clariſſimi,
Gonſalvus Ferdinandus Ludovici Filius,
Magni Gonſalvi Nepos, Sueſſæ Princeps,
Ducem Gallorum partes ſecutum
Pio ſepulchri munere honeſtavit,
Quum hoc in ſe habeat præclara virtus,
Ut vel in hoſte ſit admirabilis.

'Sacred to the remains and memory of *Pedro Navarro*, a *Spaniard*, 'excellently ſkilled in the attack of fortreſſes and the military art, *Gon-* 'ſalvo Ferdinand, &c. erected this monument, though he had deſerted 'his country, and entered into the *French* ſervice; for bravery and virtue, 'though in an enemy, cannot but raiſe our admiration.'

Oppoſite to it lies *Lautrec* himſelf, with this epitaph:

ODETTO FUXIO LAUTRECCO
Gonſalvus Ferdinandus Ludovici Fil.
Cordub. Magni Gonſalvi Nepos,
Quum ejus oſſa, quamvis hoſtis, in avito ſacello,
Ut belli fortuna tulerat,
Sine honore jacere comperiſſet,
Humanarum miſeriarum memor
Gallo Duci Hiſpanus Princeps P.

'To the memory of *Odet Foulx de Lautrec*, a *French* general, *Gonſalvo Ferdinand*, a *Spaniſh* prince, and grandſon of the great *Gonſalvo* of *Cordova*, hearing that his enemy's remains, by the fortune of war, lay in an obſcure old chapel, and being ſenſible of the viciſſitudes of human life, erected this tomb.'

As *Lautrec* died of the peſtilence, his body, like that of a common ſoldier, was buried in the ſand; but a *Spaniard*, prompted by the hopes of a round ſum of money for the ranſome of it, dug it up, and brought it to *Naples*; where his avidity, however, was diſappointed, the guardians of *Lautrec*'s children wiſely refuſing to diminiſh, in ſuch an unavailing purchaſe, the little fortune the old general had left behind him. It lay a long time unburied, till, as appears by the epitaph, the duke *di Suſſa* cauſed a tomb built at his own expence for *Lautrec*'s remains, which at the ſame time is a monument of his own generoſity and humanity.

Near the high altar lies buried a lady called *Johanna*, and in her epitaph ſtiled the daughter of *John* king of *Aragon*, and ſecond wife of *Ferdinand* I. king of *Jeruſalem* and *Sicily*, who died in 1517.

S. Maria del Parto.

The church of St. *Maria del Parto* belongs to the ſuburb *Chiaja*, in the *Mergellina*, which is ſaid to be ſo called from the multitudes of fiſhes to be ſeen here emerging out of the water. *Frederick* king of *Naples* beſtowed a parcel of lands near this place on *Sannazario* the poet, who at firſt had ſo mean an idea of the gift, that he compoſed the following lines:

Scribendi ſtudium mihi, Frederice, dediſti,
Ingenium ad laudes dum trahis omne tuas;
Ecce ſuburbanum rus & nova prædia donas
Feciſti Vatem, nunc facis Agricolam.

'Great

'Great *Frederick*, by thee I was firſt made a poet, and to thy praiſe 'were all my talents confined; but, by giving me theſe dirty acres, 'thou haſt reduced me from a Poet to turn Farmer.'

However, he afterwards became ſo enamoured with this rural retreat, that he not only built here a moſt elegant palace, but frequently mentions it in his poems with raptures, as in this paſſage:

O' lieta Piaggia, ò ſolitaria Valle
O' accolto Monticel, che mi difendi
D' ardente Sol, con le tue ombroſe ſpalle,
O' freſco, e chiaro rivo, che diſcendi
Nel verde prato trà fiorite ſponde,
*E dolce ad aſcoltar mormorio rendi, &c.**

'O bliſsful ſolitude! delicious vale!
'O ever-verdant hill, whoſe tufted brow
'From noon-tide ſun with cool refreſhing ſhade
'Defends me wand'ring o'er the devious plain;
'Where thro' the verdant mead a cryſtal ſtream
'Runs murm'ring, and reflects each beauteous flow'r
'That crowns its banks, cooling the ambient air.'

Rupis o ſacræ, Pelagique Cuſtos
Villa Nympharum domus, & propinquæ
Doridis, Regum decus una quondam
Deliciæque.

'O ſweet retreat! the haunt of rural nymphs,
'Who guard the ſacred rock and neighb'ring main,
'Once the delight of kings, who in thy ſhades
'Forgot the toils of empire.'

The deſtruction of this *villa*, with all its rural improvements, by *Philibert* prince of *Orange*, general to *Charles* V. was very near to break *Sannazario*'s heart †; and, by way of conſolation, he afterwards built on the ſame ſpot a church, which he conſecrated *al Santiſſimo parto della Gran Madre di Dio*; 'To the moſt holy parturition of

* *Vide Sarnelli Guida de' foreſtieri*, p. 222.

† On hearing that this prince had loſt his life in a battle, he ſaid with no little joy, *La Vendetta d' Apello ha fatto Marte.* 'Well done, *Mars*, thou haſt revenged *Apollo*'s cauſe.'

'the

'the great mother of God:' and alſo compoſed three canto's on the ſame ſubject.

Sannazario, or as he uſed to ſtile himſelf, *Actius Sincerus*, died in the year of Chriſt 1532, (not in 1530, as his epitaph ſays) and in the ſeventy-third of his age. He was buried here in a beautiful tomb of white marble, which is univerſally allowed to be a maſter-piece in ſculpture. At the top *Sannazario*'s buſto is placed between two winged angels, or *Cupids*; and in the middle of the monument is an admirable *baſſo-relievo*, repreſenting *Fauns*, nymphs, and ſatyrs ſinging, and playing on all kinds of inſtruments. *Neptune* is alſo to be ſeen here; for *Sannazario* was the firſt who wrote piſcatory and marine eclogues. On each ſide ſtand two lage ſtatues, one of *Apollo*, the other of *Minerva:* but offence having been taken at the introducing of pagan deities into churches, and the removal of theſe exquiſite pieces being apprehended, they were ſaved by the artifice of making them paſs for the images of *David* and *Judith*. The whole is the workmanſhip of *Girolamo Santa Croce*, a *Neapolitan*; but, by reaſon of his untimely death, the finiſhing hand was put to the ſtatues of *Apollo* and *Minerva* by *Poggibonzo* of *Tuſcany*, who was a *Servite* monk in the convent. Under the buſto of the poet are theſe words:

ACTIVS SINCERVS.

Above the *baſſo-relievo* are theſe letters:

D. O. M.

'To God the greateſt and beſt of Beings.'

And under it the following diſtich by cardinal *Bembo*:

*Da ſacro cineri flores; hic ille Maroni**
Sincerus, Musâ proximus, ut tumulo.
Vix. Ann. LXXII. Obiit M. D. XXX.

'Here reſts *Sincerus*, (ſtrew the ſacred place
'With flow'rs!) who next in fame to *Maro* liv'd;
'And dying, wiſh'd his aſhes might repoſe
'Near that immortal bard, whoſe muſe he lov'd.
'He lived to the age of ſeventy-two, and died in the year 1530.'

* *Virgil*'s grave is ſhewn in the neighbourhood of this church.

But

But the epitaph which he compoſed for himſelf was as follows:

Actius hic ſitus eſt. Cineres gaudete ſepulti,
Jam vaga poſt obitus Umbra dolore vacat.

'Here *Actius* lies; his aſhes here enjoy
'A calm repoſe, whilſt happily enlarg'd,
'His fleeting ſpirit's free from every pain.'

His relations, however, though *Actius*'s own writings bear ſufficient teſtimony of his religious ſentiments, did not think proper that theſe ambiguous lines ſhould be placed on the tomb of a Chriſtian poet *.

In the above-mentioned church of *S. Maria del Parto* are likewiſe two ſtatues of white marble of St. *James* the apoſtle, and St. *Nazario*'s the martyr, both by father *Poggibonzo*. They are far from being deſpicable pieces; but greatly inferior to the *Apollo* and *Minerva* at *Sannazario*'s tomb. In the firſt chapel on the right-hand of the entrance into the church is *Michael* the archangel, painted by *Leonardo di Piſtoja*. The angel's face is ſaid to be copied from Don *Diomede Caraffa* biſhop of *Ariano*; and the female features given to the dragon, which he tramples under foot, by the ſame cardinal's direction, in order to diſplay the triumph of his continency over the allurement of female charms, repreſents a lady who had a paſſion for him; and as her name was *Victoria Venoſa*, the words *Fecit Victoriam, Allelujah*, are ſaid to allude to it. But the whole affair, if it be true, ſeems either the reſult of private revenge for a repulſe the cardinal had met with, or of an idle oſtentation, rather than any proof of rational piety and real virtue. S. Maria del Parto.

Near *Michael* and the dragon is an old piece of painting, repreſenting the Lord's-ſupper, where Chriſt and his diſciples are ſitting on chairs, otherwiſe it is no bad piece. The encounter between a cat and a dog under the table, would have better become ſome ludicrous piece, though one cannot help being pleaſed with the livelineſs of the expreſſion. Here are alſo ſeveral good pieces *in freſco*; moſt of which were done at the expence of a father of this convent, whoſe liberality hath been honour'd with the following inſcription:

* There is nothing in the ſentiment that is inconſiſtent with Chriſtianity; but probably it was the *Romiſh* doctrine of Purgatory that cauſed this epitaph to be rejected.

Sacraria

Lautrec's *epitaph.*

Sacram hanc ædem
Actii Sinceri Sannazarii
Domicilio, Poëſi, Tumulo
Illuſtrem
Elegantibus picturis ac pavimento
lithoſtrato
Pat. Mag. Angelus M. Nappi
Neapolitanus
Anno M. DCI C.
Quòd propriis expenſis illuſtriorem
Reddi curaverit,
Cæteri hujus Conventûs alumni
Fratri ſuo bene merenti PP.

'Father *Maeſtro Angelo Maria Nappi*, a native of *Naples*, having in 'the year 1609, at his own expence, to this church famous for the re- 'ſidence, poetry, and tomb of *Actius Sincerus Sannazario*, added the 'embelliſhments of fine paintings, and a variegated marble pavement; the 'monks of this convent, in acknowledgment of the generoſity of their 'brother have erected this memorial.'

S. Maria di Piedigrotta.

The church of *S. Maria di Piedigrotta* owes its name to the *Pauſilypean* hole or cave, at the entrance of which it ſtands.

At the high altar of this church are ſix admirable pillars of black and white marble.

S. Maria de' Sangri.

The church of *S. Maria della Pietà de' Sangri* wants a proper light; but otherwiſe makes a fine appearance, abounding in ſtatues and curious monuments belonging to the *Sangro* family.

At the great altar ſtand two beautiful pillars of porphyry.

S. Maria della Sanità.

In the church of *S. Maria della Sanità*, which belongs to the *Dominicans*, are thirteen ſmall cupola's over ſo many altars, all finely ornamented with paintings. The eight pillars of the tabernacle on the high altar are of rock cryſtal, each a foot high, yet cut out of a ſingle piece. It is alſo enriched with a great number of ſapphires, and other precious ſtones. The pulpit is an exquiſite inlaid work of marble and mother-of-pearl. In the veſtry are twelve cryſtal candleſticks, made by *Marino Converſo*, a monk of the convent, who being employed in a work of rock cryſtal, which was to fill the whole front of the great altar, was, a few years ago, prevented by death. Here alſo are ſhewn a crucifix and ſeveral pyramids of cryſtal, and nineteen large ſilver buſto's of ſaints, with their reliques incloſed in them; fourteen ſilver candleſticks, each

above ſix feet high; a very ſmall caſket in the form of an altar, on one ſide of which is the paſſion of Chriſt, of ſuch fine workmanſhip, that in the boſom of the virgin *Mary*, which opens with two folding doors, the crucifixion of our Saviour is to be ſeen within the compaſs of a ſilver two-pence; the whole is of wood. In the caſket is alſo kept another repreſentation of Chriſt's crucifixion on mount *Calvary*, compoſed of emeralds and other gems. On an *oſtenſorium* ſtands a little ſilver ſtatue of *Noah* with a girdle of emeralds, and on his ſhoulders a model of the ark in gold ſet with diamonds. Over it is a ſilver dove, at whoſe wings hang two ear-rings with two ſapphires in each, being the offering of a princeſs who devoutly took them from her ears and preſented them to this church. On the *oſtenſorium* where the conſecrated wafer lies, the ſun is finely repreſented with his golden beams, the radiancy of which is heightened by the blaze of diamonds, pearls and rubies with which they are ſet. The church and the convent are built on an aſcent, ſo that a great part of the former, and even ſome pillars are hewn out of the rock. The outſide of the roof is flat and paved with ſmall ſtones. The proſpect from thence towards the ſea and mount *Veſuvio* is extremely beautiful. Before the refectory is an orangery in the open air; and the trees are of an uncommon growth and ſize. When I viſited this convent it was with ſome pleaſure I ſaw a hundred and ninety-ſix fathers and noviciates ſupping together with great decency and elegancy of behaviour. As it was a faſt, the allowance was a ſlice of bread and three apples. But the Superior or provincial and the Prior had a larger portion of bread and ſix apples a-piece. The diſpenſary belonging to this convent is very large and well contrived: it is alſo furniſhed with ſeveral elaboratories and ſome gally-pots, ſaid to be painted by *Raphael*. The General of the *Dominicans* has an annual income of eighteen thouſand ducats, beſides extraordinary preſents, which, from the great regard paid him as preſident of the inquiſition, even by cardinals, and the greateſt officers of the papal court, muſt be no inconſiderable addition.

S. Martino belongs to the *Carthuſians*, and ſtands in the higheſt part of the city, except the caſtle of St. *Elmo*; whence it may eaſily be conceived what a glorious proſpect they enjoy over the neighbouring iſlands, the city, the port, the ſea coaſt, and the country towards *Veſuvio* and *Pauſilypo*. Though no woman is permitted to enter this place, a church ſtands open without the convent for that ſex to perform their devotions in. The church which the monks frequent has few equals. The cieling is painted with hiſtorical pieces; and in the front of the choir is the crucifixion of Chriſt, and the twelve apoſtles, by *Lanfranco*, who, whilſt he was employed by theſe fathers, had a ſalary of thirty *ſcudi* or crowns a-day, and was elegantly entertained at the expence of the con- S. Martino.

vent. The *Pietà* over the grand entrance is by the cavaliere *Maſſimo*, and the twelve prophets painted in oil colours, with the buſto's of *Moſes* and *Elias* by the celebrated *Giuſeppe di Ribera*, commonly called *Lo Spagnoletto*; who has ſignalized his ſkill in this convent by above a hundred pieces. On the cieling of the choir where the monks aſſemble at maſs *Giuſepino d'Arpino* and *Giov. Berardino* a *Sicilian*, have in conjunction diſplayed the delicacy of their pencils. In this choir is alſo to be ſeen the celebrated Nativity of Chriſt by *Guido*, for which the fathers paid five thouſand ducats, and have been more than once offered twelve thouſand. But a ſociety which boaſts of having, during the life only of one Superior, laid out five hundred thouſand ducats in paintings, ſculptures and plate, ſeldom expoſe their curioſities to ſale. Here are alſo four other maſter-pieces, all repreſenting the *Lord's Supper*; one by the abovementioned *Ribera*, another by *Annibal Caracci* *, the third by *Paolo Veroneſe*, and the fourth by the cavaliere *Maſſimo*. The other paintings in the church are alſo by ſeveral eminent maſters whom we have already had occaſion to mention, *viz. Beliſario*, *Fignoli*, *Giov. Batt. Caracci*, the cavaliere *Calabreſe*, *Demenichino*, *Vaccaro*, *Giordano*, &c. The pavement is of beautiful figured marble, and the wall of *pietre commeſſe*. The high altar, tho' already above a hundred thouſand *ſcudi* have been expended on it, is far from being finiſhed; and to judge by the model it will be a work of incomparable beauty and magnificence. The ſteps near the veſtry were deſigned by the cavaliere *Coſmo*, the painted perſpective by the cavaliere *Viviani*, and the figures by the cavaliere *Maſſimo*. The cloſets in the veſtry are worth ſeeing for their inlaid work in cane; ſome repreſenting ſcriptural hiſtories, others landſcapes, &c. *Giuſepino d'Arpino* has painted the crucifixion of Chriſt on the cieling; the perſpective piece is by *Viviani*, and *Peter*'s denial of his maſter by *Caravaggio*. The arch before the two *Teſori* or treaſuries is finely painted *in freſco* by *Maſſimo*, and here a child is particularly admired, ſo boldly painted as hardly to be diſtinguiſhed by the eye from a *baſſo-relievo* in a raiſed piece of ſculpture. In the *Teroſo Vecchio* is likewiſe ſome excellent inlaid work of wood; and the pavement repreſents all kinds of figures in marble. The paintings *in freſco* are by *Lanfranco*, *Maſſimo*, and *Spadaro*; and on the cieling are ſeveral extremely natural imitations of fiſſures and cracks. The riches ſhewn in theſe treaſuries are hardly to be deſcribed. Among other things here are, a globe of *Lapis Lazuli* of the bigneſs of a child's head, an amethyſt a ſpan broad and a ſpan and a half in length, and four turquoiſes on the convex ſide equal to a walnut; a great number of large ſilver buſto's, a ſilver ſtatue of St. *Martin* with a ring on one of

Famous picture of Rheni.

Preſent expence.

* In this piece Chriſt is repreſented ſtanding, and the diſciples kneeling round him.

the

the fingers of the right hand ſet with a ruby of the ſize of a large hazel-nut, which cannot be ſurpaſſed; four pearls and as many topazes of a very uncommon ſize; a ſilver ſtatue of the virgin *Mary* ſtanding on the moon with a dragon at her feet, almoſt as big as the life; two mother-of-pearl ſhells, as large as a ſmall diſh moſt beautifully painted; gold and ſilver chalices, lamps, candleſticks, flower-pots, and the like, without number. But what particularly deſerves notice is a little altar ſupported by ſilver pillars, with a pyx repreſenting the ſun reſting on one pillar, the beams of which and the pillar are covered with ſaphires, rubies, turquoiſes and other gems; ſo that this piece alone coſt forty thouſand *ſcudi*. Here is alſo to be ſeen *Spagnoletto*'s celebrated *Pietà*, for which he received four thouſand ducats, but at preſent valued at ten thouſand. Amidſt ſuch ſplendid objects the rotten bones and other reliques kept within glaſſes with inſcriptions ſhewing to what ſaint each piece belongs, make but a very ſcurvy appearance.

The convent has a grand ſquare cloiſter built under the inſpection of the cavaliere *Coſmo Fonſago*; it is adorned with ſixty pillars of white *Carrara* marble: the pavement is of black and white marble diſpoſed in a variety of figures. Within the area of the cloiſter is a burial-place for the monks, which is ſeen through a baluſtrade ornamented with death's heads and other emblems of mortality cut in marble. The number of monks in this convent is only ſix; and to each of them is aſſigned an apartment wainſcotted with cedar, very well furniſhed, and adorned with fine paintings; and alſo a garden with a marble fountain, planted with all kinds of eſculent herbs, fruit, and flowers. The prior's apartment is very ſpacious and magnificent, conſiſting of ſeveral rooms, embelliſhed with a very valuable collection of paintings, deſigns, and ſeveral geographical pieces. Here is a ſmall picture on wood of the crucifixion of our Saviour, highly eſteemed, and ſaid to be done by *Michael Angelo*. The piece is very ſmall and has nothing remarkable in it; but, contrary to nature, repreſents our Saviour's head quite upright, inſtead of being reclined like that of a dying perſon. This, like that piece at the *Borgheſe* palace at *Rome*, is ſaid to be done from the life, a perſon being put to death on the croſs for that purpoſe; and with equal probability. The ſtory of *Parrhaſius* * putting a perſon to a death by tortures, that having ſuch an object before him he might the more naturally paint a *Prometheus*, may poſſibly have given riſe to this groundleſs charge againſt *Michael Angelo*; who was a man of no bad morals, and cannot be ſuppoſed to have been guilty of ſuch a piece of barbarity; and if he had, he would have copied it to greater advantage.

* *Vide Junius de pictura veterum.*

In the apartment of the Prior of this convent is a very pretty marble groupe by *Coſmo*, of the virgin *Mary* with the child *Jeſus* in her arms, and *John the Baptiſt* kiſſing his feet. Our Saviour is repreſented ſmiling and laying his hand upon *John*'s head, as if they were playing together; whilſt the virgin mother's looks moſt exquiſitely expreſs her ſweet complacency at their innocent ſportiveneſs. The library conſiſts of ſelect books, to the value of ſix thouſand ducats; the cieling is painted *in freſco* by *Viviano*, *Rafaelino*, and *Spadaro*. The convent's diſpenſary is alſo well contrived, lofty, and painted *in freſco*; the pavement is of painted tiles, and all the medicines are kept in porcelain veſſels. Here is alſo a beautiful collection of corals; and in the anti-chamber are four white marble buſto's of the ſeaſons.

Church di Monte Oliveto.

The church and convent *di Monte Oliveto* are endowed with a yearly revenue of ten thouſand *ſcudi*, the donation of a gentleman whoſe name was *Gurello Origlia*, as is commemorated in the following inſcription.

D. O. M. Gurello Auriliæ Neapol. hujus Regni Logothetæ ac Protonotario, ſummæ apud Ladiſlaum Regem, ob fidem eximiam, auctoritatis, adeo ut ſeptem filios Comites viderit, fortunatiſſimus, idemque pientiſſimus, qui Ædes has conſtruxit, patrimonio donato, Ordo Olivetanus Pietatis ergô F. C.

'Sacred to God the greateſt and beſt of Beings, and to the memory 'of *Gurello Origlia* of *Naples*, recorder and prothonotary of the king-'dom, who for his capacity and fidelity was in ſuch high eſteem with 'king *Ladiſlaus*, that his ſeven ſons were created counts, and (his proſ-'perity being equal to his piety) built and endowed this church and 'convent, the order of *Olivetans* have in gratitude erected this inſcrip-'tion.'

Allphonſo the ſecond had ſuch an affection for the monks of this convent, that he not only frequently took a repaſt with them, and ſometimes even waited at the ſecond table where the lay-brothers eat; but among other more ſubſtantial marks of his cordial affection, conferred on them the caſtles of *Teverona*, *Aprano*, and *Pepona*, with their civil and criminal juriſdictions. Theſe benefactions are recorded in the inſcriptions in the refectory and on his monument near the high altar.

Capella del Conte di Terranuova.

In the *Capella del Conte di Terranuova* is a moſt beautiful marble altar, the work of *Benedetto da Majano*, an eminent *Florentine* ſculptor of the 15th century. Here alſo lies *Mario Curiale*, a youth in great favour with king *Alphonſo* I. who even honoured him with the following epitaph of his own compoſition.

Qui

Qui fuit Alfonſi quondam pars maxima Regis
Marius hâc modicâ nunc tumulatur humo.

Epitaph by king Alphonſo I.

'Within this narrow tomb lies *Marius*, who once poſſeſſed king *Al-*
'*phonſo*'s better part.'

In the *Origlia* chapel is a repreſentation of a dead Chriſt with ſeven perſons lamenting over the body, ſome kneeling and others ſtanding, of *terra Cotta* or a kind of plaſter, painted in natural colours; it is the work of *Moldavino da Modena*, an ingenious ſculptor, who lived about the middle of the fifteenth century. The aſſiſtants repreſent ſeveral eminent men, then living: *Nicodemus* is perſonated by *Giovanni Pontano*, *Joſeph* of *Arimathea* by *Giacomo Sannazario*, and two others by *Alphonſo* II. king of *Naples*, and his ſon *Ferdinand*.

On the right hand near this chapel is an incomparable *baſſo-relievo* of the annunciation by the above-mentioned *Benedetto di Majano*. The countenance of the angel dawns with celeſtial joy and benevolence, and the virgin's attitude and looks expreſs a moſt amiable mixture of ſerenity, humility, and a modeſt baſhfulneſs.

In the *Toloſa* chapel is to be ſeen an ingenious perſpective of *intarſiatura* or inlaid wood by *Frà Giov. Angelo da Verona Olivetano*, who excelled in this branch, and lived in *Vaſari*'s time; that is, about the middle of the ſixteenth century.

The *baſſo-relievo* repreſenting the nativity of Chriſt in the duke of *Amalfi*'s chapel, or, as it is now called, of *Picolomini d'Aragona*, is accounted a maſter-piece in ſculpture; and by ſome attributed to the famous *Donatello*, and by others to *Roſellino* of *Florence*. The latter is, however, univerſally allowed to have deſigned and executed the ſuperb monument, in this chapel, of *Maria* of *Aragon*, a natural daughter of king *Ferdinand*, and dutcheſs of *Amalfi*.

In the ſame chapel, which is remarkable for its pavement, is alſo this epitaph:

Conſtantia Davala & Beatrix Piccolominea Filia, redditis quæ ſunt cæli cælo, & quæ ſunt terræ terræ, ut ſemper uno vixere animo, & ſic uno condi tumulo voluere. O beatam & mutui amoris conſtantiam!

'Here in one grave are depoſited the remains of *Conſtantia Davala*
'and *Beatrice Piccolomini* her daughter, who, having rendered to heaven
'the things which were heaven's, and to the earth the things that were
'earth's, as they had but one ſoul while living, deſired to be united in death. Happy patterns of a conſtant and mutual affection!'

Each of the before-mentioned chapels has ſomething remarkable, and every where affords ſome entertainment to the admirers of painting and ſculpture. In the veſtry, beſides the fine paintings by *Vaſari*, the ſhrines and cloſets repreſent caſtles, landſcapes, and other pieces of perſpectives, ſo well executed in wood inlaid, as ſcarce to be paralleled.

The organ in this church is ſaid to have coſt four thouſand *ſcudi*, and is greatly cried up here; but as to this noble inſtrument, both for makers and performers on it, all nations muſt yield to *Germany*.

The convent library owes its foundation to *Alphonſo* II. who alſo enriched it with ſome good vellum manuſcripts, ſtill in being; of which the principal are, 1. The Bible, in a ſmall folio, written in 1476, by *Matthias Moravius*, finely illuminated, *&c.* 2. Another ancient manuſcript of the Bible, in two large volumes in folio. 3. St. *Bernard*'s works. 4. St. *Jerom*'s epiſtles, and his commentary on *Iſaiah*. 5. The lives of the ſaints in two volumes folio. 6. The hiſtory of the tranſlations of the bodies of St. *Benedict* and St. *Scholaſtica*, &c. On the front is this inſcription:

Piis ad Dei cultum ſtudiis nè vel hora fruſtra teratur, Bibliothecæ locus erectus.'

'This library was erected for the improvement of religious ſtudies, 'that not an hour may be miſpent, but dedicated to the ſervice of 'God.'

Nothing can be more delightful than the proſpect from the library and the upper ſtory of this convent. It is alſo famous for making the beſt *Neapolitan* ſoap, which brings in a very conſiderable profit to the ſociety.

Monte della Pietà. The revenue of the *Sacro Monte della Pietà*, which amounts to fifty thouſand ducats, is, for the term of two years, lent in ſums not exceeding ten ducats, on equivalent pledges, without intereſt; for many wealthy perſons, who either want opportunity; or are not inclined to make purchaſes, or lend on intereſt or mortgages, place their fortunes here; partly for ſecurity, and partly for the advantage of the poor. The building was deſigned by the *Cavaliere Fontana*, and coſt ſeventy thouſand *ſcudi*. As for the marble ſtatue of *Pietà* or *Charity*, erected on the front of the chapel, it is a ſufficient commendation of it to ſay, that it came from the hand of the celebrated *Bernini*.

S. Paolo Maggiore. *S. Paolo Maggiore*, by an inſcription formerly on the *façade*, which in 1688 was demoliſhed by an earthquake, appears to have been originally a temple of *Caſtor* and *Pollux*, and built by *Julius Tarſus*, a freed man of *Auguſtus*, and procurator of the ſea-coaſts about *Naples*. Of this

noble piece of antiquity there are ſtill remaining two pillars, two fine ſtatues, ſome pedeſtals, *&c.* ſeveral marble fragments having been uſed for the pavement of this church. The tradition, that at the command of St. *Peter*, the ſtatues of *Pollux* and *Caſtor* fell from the top of this ſtructure, has given riſe to the following diſtichs, which are to be ſeen on the left-hand of the entrance, near two mutilated ſtatues:

Audit vel ſurdus Pollux cum Caſtore Petrum,
Nec mora præcipiti marmore uterque ruit.

'The deaf ſtatues of *Caſtor* and *Pollux* heard *Peter*'s voice, and immediately the idolized marble fell down headlong from the top of this edifice.'

And on the right:

Tyndaridas vox miſſa ferit, palma integra Petri eſt;
Dividit at tecum, Paule, trophæa libens.

'With one word *Peter* vanquiſhes the martial ſons of *Tyndarus*; but thee, *Paul*, he willingly admits as his partner in this victory.'

The ſculpture about the high altar of this church is exquiſite, and the tabernacle is of inlaid gems. On the altar of the chapel of the princes *di S. Agata* is a fine marble ſtatue of the virgin *Mary* with her divine infant, and two perſons in a poſture of adoration, who repreſent *Antonio Ferrao* and his ſon *Cæſar*, both princes of *S. Agata*.

In the chapel of *Santa Maria della Purità* are four moſt beautiful ſtatues of the cardinal virtues, among which Prudence is the beſt executed.

The walls of *S. Gaëtano*'s chapel are almoſt entirely covered with votive pieces, and repreſentations of the ſeveral parts of the body which, by the interceſſion of that ſaint, have been delivered from pain, or reſtored to their natural functions. This church abounds in the fineſt paintings; for thoſe pieces only in the anti-chamber of the veſtry are valued at eighteen thouſand *ſcudi*. The moſt admired among them are *Pico della Mirandola*, in the character of young *Tobias*, and cardinal *Bembo* in that of St. *Jerom* *. This

* Formerly it was uſual, among celebrated painters, to introduce even in ſcripture-hiſtory pieces the portraits of their relations, moſt eſteemed friends, or eminent perſonages of their time. At the altar of the pariſh-church of *Wittenberg*, is the Baptiſm of Chriſt, by *Lukas Cranach*, where the ſpectators conſiſt of perſons then very well known, and painted in an exact likeneſs; but *Cranach*'s wife, who extremely importuned her huſband that ſhe might be one, is drawn with her back to the ſpectator. The marriage of *Cana*, ſhewn at *Venice*,

This is an excellent copy from an original by *Raphael*, and the painting *in freſco* in the veſtry is by the celebrated *Solimene*. In the area before this church ſtands a bronze ſtatue of St. *Gaëtano* on a very lofty pedeſtal, with an inſcription.

S. Patrizia. The church of *S. Patrizia*, though it be ſmall, is exceeding ſplendid; near a hundred and forty thouſand *ſcudi* having been expended on it. The tabernacle is of ſurpriſing richneſs, and the *paliotti*, or coverings for the altar, are of ſilver. The veſtry is finely painted, as the veſtries of *Naples* generally are, being little inferior to the fineſt churches in other countries. This church, together with the adjoining convent, belongs to the *Benedictine* nuns; and behind the altar is a window which looks into their choir *.

S. Filippo Neri. The church of *S. Filippo Neri* was built by the celebrated architect *Dionyſio Bartolomeo*, and the front would have an uncommon air of grandeur, were the tower on the right built to correſpond with that on the left ſide. The church is divided into three iſles by two ranges of granate *Corinthian* pillars, each of which coſt a thouſand ducats, being cut out of one block, though twenty-four *palmi* high, and eleven in circumference. The roof, indeed, is not arched, but finely decorated with ſculpture and gilding. At the high altar is a curious piece of *Florentine*-work, and the front of the table is done on a ground of mother-of-pearl. There is ſcarce an altar in this church which is not adorned with the works of the moſt eminent ſculptors and painters; ſo that it may be ranked among the greateſt curioſities of *Naples*. The veſtry exhibits ſeveral noble monuments of the admirable ſkill of *Guido Reni*, *Domenichino*, *Gioſeppino*, the two *Baſſani*'s, &c. The veſtments, the ſilver and gold utenſils, the chalices, the *palliotti*, the jewels, and variety of other things of value, that lie uſeleſs here, are not to be ſeen without aſtoniſhment and concern; but the moſt valuable piece is a ſilver *ciborio*, or *pyx*, weighing eight pounds, which is ſet with diamonds, rubies, and emeralds. Here is alſo a tabernacle made in the form of a canopy, ſupported by four angels, all of ſilver; but the *pyx* is of maſſy gold. In

Venice, has in it the faces of the moſt celebrated *Italian* muſicians of the time when it was painted. *Albert* archbiſhop of *Mentz* is accuſed of ſetting up in the cathedral a ſtatue of his miſtreſs to repreſent the virgin *Mary*; but theſe artifices are not a modern refinement: for *Praxiteles*, according to *Poſidippus*, had the pleaſure of ſeeing his miſtreſs *Cratina* admired and worſhipped in his ſuppoſed ſtatue of *Venus* of *Cnidos*; and the beauty of the celebrated courtezan *Phryne* of *Thebes* induced moſt of the *Grecian* painters to make her ſit for their pictures of the goddeſs of love. *Vid. Clemens Alexandr. in Protrept. ad gent. p.* 22. *Cicero* reproaches *Clodius* with having publicly conſecrated the image of a proſtitute under the title of the goddeſs of liberty, *Cic. pro Dom. c.* 43. *Hanc Deam quiſquam violare audeat, imaginem meretricis?* 'And will any body dare to violate this goddeſs, or rather the 'image of a harlot?'

* A long catalogue of reliques is here omitted.

ſome

ſome of the chalices, gold is the leaſt valuable part of them. In a ſilver *palliotto*, deſigned by *Giordano*, are ten detached figures, beſides very bold and high-finiſhed *relievo's*.

The church of *S. Pietro d' Ara* is ſaid to have been anciently a temple of *Apollo*; but that St. *Peter* cauſed an altar to be ſet up in it to the true God, and was pleaſed to officiate at it, as is intimated by this inſcription: S. Pietro d'Ara.

Siſte fidelis & priuſquam Templum ingrediaris, Petrum ſacrificantem venerare. hic enim primò, mox Romæ, filios per Evangelium genuit, paneque illo ſuaviſſimo cibavit.

'Stop, devout Chriſtian, and before thou ſetteſt thy foot in this 'temple revere St. *Peter*, who firſt performed maſs here, and afterwards 'at *Rome*, and begot ſpiritual ſons through the goſpel, whom he fed 'with that bread which came down from heaven.'

The noble picture in the chapel of the *Ricci* family is by *Leonardo da Vinci*, who died in 1520.

In this church is the following ſhort but comprehenſive epitaph:

D. O. M.
FABRITIO FRANCIPANO, cui nec viventi Romana virtus, nec morienti vera pietas defuit, hæredd. ex Teſtam. B. M.

'Sacred to God the greateſt and beſt of Beings,
'And to the memory of *Fabritio Francipani*, who, while he lived, was 'endowed with all the virtues of a *Roman*, and died a pious and devout 'Chriſtian, *&c.*'

The church of *S. Pietro à Majella* is alſo called St. *Caterina*; the cieling is finely painted by the *Cavaliere Calabreſe*, and adorned with gildings round the compartments. The eſpouſals of Chriſt with St. *Catharine* of *Sienna*, over the altar, is by *Caracci*; though by ſome attributed to *Criſcuolo*, a diſciple of *Andrea da Salerno*. The moſt remarkable ſtatue in this church is St. *Sebaſtian* bound to a tree, by *Giovanni da Nola*. S. Pietro à Majella.

In the chapel of the *Spinella* family is a marble *baſſo-relievo*, which was originally a head of *Auguſtus*; but that no profane piece might remain in the church, it was altered, by the addition of a pair of wings, to an angel; an honour of which *Auguſtus* dreamed as little, as *Cicero* did of the proſtitution of his name, which is beſtowed on ſo many paltry antiquarians of this country. Buſto of Auguſtus altered to that of an angel.

S. Pietro Martire.

In the church of *S. Pietro Martire*, behind the high altar, is the Nativity of Chriſt, in *pietra cotta*, greatly eſteemed; and the altar, with the tabernacle upon it, are of curious inlaid work.

In the choir lies queen *Iſabella*, who died in 1465; and near her is interred the infant Don *Pedro*, brother of king *Alphonſo* I. The following epitaph was ſet up by the *Dominicans*, to whom the adjoining convent belongs:

Oſſibus & Memoriæ Iſabellæ Clarimontiæ Neap. Reginæ, Ferdinandi Primi Conjugis, & Petri Aragonei Principis ſtrenui, Regis Alphonſi Senioris Fratris, qui ni mors ei illuſtrem vitæ curſum interrupiſſet, fraternam gloriam facilè adæquaſſet. O fatum! quot bona parvulo ſaxo conduntur!

'For the remains and in memory of *Iſabella de Clairmont* queen of 'Naples, and conſort to *Ferdinand* I. and of the valiant prince *Pedro* of 'Aragon, who, had not death cut ſhort his glorious carreer, would 'unqueſtionably have equalled the reputation of king *Alphonſo* his bro-'ther. Heavens! what worth is concealed under this little ſtone!'

Here alſo is the tomb of *Beatrix* of *Aragon*, daughter to *Ferdinand* I. king of *Naples*, and queen conſort to *Matthias Corvinus* king of *Hungary*, who died in 1508, with the following ſhort panegyric:

Beatrix Aragonea, Pannoniæ Regina, Ferdinandi Primi Neap. Regis filia, de ſacro hoc Collegio opt. merita hic ſitâ eſt. Hæc religione & Munificentiâ ſeipſam vicit.

'Here reſts *Beatrix* of *Aragon*, queen of *Hungary*, daughter of *Fer-'dinand* I. king of *Naples*, an illuſtrious benefactreſs to this convent, 'who in munificence and devotion even excelled herſelf.'

The fine picture of *Joſeph* with the child *Jeſus* in his arms, is by *del Po*. Here are alſo ſeveral fine pieces by *Solimene*. In the veſtry are two admirable ſtatues of *Prudence* and *Juſtice*; the drapery of the latter cannot be exceeded. Between theſe ſtatues is a *baſſo-relievo* impiouſly repreſenting God the Father. Here alſo is ſhewn a ſilver *polliotto*, or altar-covering, the front leaf of which is in length fourteen ſpans and a half, and five in height; the candleſticks of the ſame metal belonging to it are nine feet high. In the refectory, which is very ſpacious and elegant, are ſome curious water-works.

Under the high altar of St. *Severino*'s church, which belongs to the *Benedictines*, are depoſited the remains of the two ſaints *Severinus* and *Soſius*, as is expreſſed in this inſcription: S. Severino.

Hic ſua ſancta ſimul divinaque corpora Patres
Sóſius unanimes & Severinus habent.

'Here with mutual complacency lie together the ſacred bodies of the 'venerable fathers *Soſius* and *Severinus*.'

St. *Benedict* glorified in heaven, in the center of the choir, was painted by *Beliſario Cortenſi*, and likewiſe ſome other pieces near it; which ſo endeared this place to him, that, in his life-time, he prepared a ſepulchre for himſelf in the chapel of the *Maranta* family, with this epitaph:

Beliſarius Cortenſius ex antiquo Arcadum genere, D. Georgii Eques, inter Regios ſtipendiarios Neapoli a pueris adſcitus, depicto hoc Templo, ſibi ſuiſque locum quietis vivens paravit. MDCXV.

'This place of reſt, *Beliſario Cortenſi*, deſcended from the ancient 'Arcadians, and knight of St. *George*, (who, when a boy, had a pen-'ſion conferred on him by the king of *Naples*) prepared, whilſt living, 'for himſelf and family in this church, which he had beautified with 'his paintings. 1615.'

The portraits on both ſides of the church of the kings, popes, and other illuſtrious perſons of the *Benedictine* order, are by *Zingaro*.

The ſtalls in the choir are ſo curiouſly inlaid with walnut-tree, that the work coſt ſixteen thouſand ducats; the artiſts were *Tortelli* and *Chiarini*.

In the area under the cupola are four ſuperb monuments belonging to the family of *Mormile*.

Near the veſtry is the following epitaph of *Giovanni Battiſta*, of the *Cicara* family:

Liquiſti gemitum miſeræ lachrymaſque Parenti
Pro quibus infelix hunc Tibi dat tumulum.

'Nothing but ſighs and tears by thee bequeath'd
'To thy fond parent, who, in ſad return,
'Erects (vain gift!) this monumental ſtone.'

Not far from this lies *Andrea Bonifacia*, a child, with an exquiſite monument by *Pietro da Prata*; and a ſuitable epitaph by the celebrated *Sannazario*:

Nate, Patris Matriſque amor, & ſuprema voluptas,
En Tibi, quæ nobis Te dare ſors vetuit.
Buſta, Eheu, triſteſque notas damus, invida quando
Mors immaturo funere te rapuit.
Andreæ filio, qui vixit annos VI. - - - parentes ob raram indolem - - -

'To thee, thy parents ſhort-liv'd joy, we raiſe
'A mournful buſt; O unrelenting fate!
'To crop his youthful bloom with iron hand,
'Who ſhould have clos'd his dying parents eyes.
'To *Andrea* their ſon, who lived but ſix years; his diſconſolate parents - - - for his extraordinary endowments - - -'

The chapel of the *Sanſeverina* family, beſides its fine paintings, is remarkable for the tombs of three unfortunate brothers, whom their father's brother poiſoned, in order to make his way to the eſtate; and alſo that of their mother, who deſired to be buried near them: the ſculpture by *Giovanni dà Nola*, is extremely fine, and one of the epitaphs is as follows:

Hic oſſa quieſcunt JACOBI SANSEVERINI Comitis Saponariæ, veneno miſerè ob avaritiam necati, cum duobus miſeris fratribus, eodem fato, eadem horâ commorientibus.

'Here lie the remains of *Giacomo Sanſeverini*, count of *Saponara*, 'barbarouſly poiſoned through avarice, with his two unhappy brothers, 'who expired in the ſame manner, and at the ſame hour.'

On the mother's tomb is the following inſcription:

Hoſpes,

Hoſpes, miſerrimæ miſerrimam deſleas orbitatem. En illa HIPPOLYTA MONTIA poſt natas fœminas infeliciſſima, quæ Ugo Sanſeverino conjugi tres maximæ expectationis filios peperi, qui venenatis poculis (vicit in familia, proh ſcelus! pietatem cupiditas, timorem audacia, & rationem amentia) unà in miſerorum complexibus Parentum miſerabiliter illicò expirârunt. Vir, ægritudine ſenſim obrepente, paucis poſt annis in his etiam manibus exſpiravit. Ego tot ſuperſtes funeribus, cujus requies in tenebris, ſolamen in lachrymis, & cura omnis in morte collocatur. Quos vides ſeparatim tumulos, ob æterni doloris argumentum, & in memoriam illorum ſempiternam. Anno M.D.XLVII.

'Stranger, lament my wretchedneſs, who was the unhappieſt of women. Behold here the remains of *Hippolyta Montia*, who to my dear huſband, *Ugo Sanſeverini*, bore three ſons, youths of promiſing hopes; but, horrid guilt! (ſo far did avarice overcome affection, boldneſs fear, and madneſs the reaſon of one of the ſame family) they were inhumanly poiſoned, and immediately expired in the embraces of their diſtracted parents. My huſband, by an inſenſible decay, alſo died, a few years after, in theſe arms. To me, the wretched ſurvivor of ſo many relations, darkneſs was repoſe, tears adminiſtered relief, and the grave was my only ſolace. Theſe ſeveral tombs remain as perpetual monuments of my grief, and my children's unhappy fate. 1547.'

From this church one deſcends by ſome ſteps into the old church, which wants neither light nor ornaments.

In the veſtry, among other curioſities, is ſhewn the crucifix ſent by *Pius* V. to Don *John* of *Auſtria*, to the miraculous aſſiſtance of which, the Chriſtians, as is pretended, owe the famous naval victory of *Lepanto*. In the inſcription the image is termed *Patibulati numinis effigies*.

The large *Benedictine* convent to which this church belongs, maintains eighty monks, and conſiſts of four ſpacious courts, with cloiſters round them. In one of theſe St. *Benedict*'s life is painted, by *Antonio Solario*, a *Venetian*, commonly called *Zingaro*, who has painted his own portrait among the ſpectators.

The *Palazzo degli Studii publici*, or *Novi*, near the *Conſtantinopolitan* gate, will, when compleated, be the fineſt academy in all *Italy*, if not the whole world. Though the ſums already laid out upon it amount to a hundred and fifty thouſand *ſcudi*; yet it is not above half compleated. It was firſt intended for a riding-ſchool; but the want of water occaſioned that deſign to be laid aſide. The founder of it was the count *de Lemos*, when he was vice-roy; who ordered a great number of beautiful ſtatues, found in the duke *d'Oſſuna*'s time betwixt *Pozzuoli* and *Cuma*, to

Palazzo degli Studii Publici.

be brought hither to adorn this noble edifice. Betwixt every two windows a ſtatue is erected; and it is indeed a pity that ſo fine a ſtructure, which was deſigned by the *Cavaliere Fontana*, is likely to remain unfiniſhed. I have obſerved great neglect in keeping ſeveral of the public buildings in repair at *Naples*, and this is one inſtance of it; for the graſs grows in ſeveral of the windows, and the cieling of the great ſaloon already begins to decay. The antique building diſcovered near *Cuma*, and from which a great number of ſtatues were brought hither, had this inſcription on the front:

Lares Auguſtos
M. Agrippina refecit.

'The palace of *Auguſtus* repaired by *M. Agrippina*.'

In this academy, among others, is the following inſcription:

Philippo III. Rege Catholico,
Don Petrus Fernandez de Caſtro
Lemenſ. Comes, Prorex,
Compoſitâ pro voto re omni publicâ,
Legum opportunitate,
Delectu magiſtratuum,
Fori ac judiciorum emendatione,
Ærariorum ac Fiſci
Præter ſpem præterque vacationem
Incremento,
Altâ omnium Ordinum quiete,
Ubertate maximâ
Exhauſtis ad annonam paludibus,
Importatâ multiplicem ad uſum oblectationemque
Aquâ caſtriâ,
Quaſi operum coronidem,
Gymnaſium cum urbe natum,
Ulyſſe auditore inclytum,
A Tito reſtitutum,
A Frid. II. legibus munitum,
Auctum honorarius,
A Carolo II. Andigav. intra mœnia poſitum,
Ferdinandi Catholici tumultibus penè obrutum,
Ex humili anguſtoque loco
In ampliſſimum auguſtiſſimumque, juxta Urbem
Vetere Sapientum inſtituto,
Regis ſumptu excitatum tranſtulit
Ann. Sal. Hum. MDCXVI.

'In

'In the reign of *Philip* III. Don *Pedro Fernandez de Caſtro*, count of *Lemos*, and vice-roy, having happily ſettled the ſtate of public affairs, reformed the tribunals of juſtice by the choice of magiſtrates, and the equity of laws, *&c.* to crown his noble actions, cauſed this college (which is of equal antiquity with the city itſelf and where *Ulyſſes* was once a pupil,) repaired by *Titus*, confirmed with larger endowments by *Frederic* II. and afterwards rebuilt by *Charles* II. of *Anjou* within the walls, but ſince almoſt totally demoliſhed in the tumults during the reign of *Ferdinand* king of *Spain*, to be at his Catholic Majeſty's expence rebuilt in a magnificent manner, and according to the uſage of the ancient philoſophers, at a ſmall diſtance from the buſtle and amuſements of the city, in the year of our redemption 1616.'

This inſcription, of which *P. Orſo* the *Jeſuit* was the author, has been criticiſed by *Lanſena*, who ſeverely expoſes him for aſſerting that this college is of equal antiquity with the city, and that *Ulyſſes* was one of its members. *Whether Ulyſſes ſtudied at Naples.*

The univerſity of *Naples* appears from *Petrus de Vineis, lib.* iii. *epiſt.* and *Ricard. de S. Germano ad ann.* 1224. *p.* 984. to have been founded by the emperor *Frederick* II. whoſe patent was confirmed by pope *Innocent* IV. in the year 1254.

The church *della Santiſſima Trinità delle Monache* is adorned with ſeveral pieces of painting and ſculpture, which are very well worth ſeeing. Among the former are a great many pieces by *Giov. Berardino Siciliano*; the reſt are by *Luigi Siciliano*, *St. Girolamo del Ribera*, and *Giovanni Caracciolo*, by ſome called *Battiſtello*. The tabernacle of the high altar is valued at ſixty thouſand *ſcudi*. The nunnery to which this church belongs is very ſpacious and magnificent; and the nuns are under the care of the *Franciſcans*. Chieſa della Trinità. *Rich tabernacle.*

LETTER

LETTER LX.

Of the Antiquities and natural Curioſities near the City of *Naples* towards *Puzzuolo*, *Baiæ*, *Cuma*, *Miſeno*, &c.

SIR,

A Foreigner who is deſirous of reaping inſtruction and advantage from his travels in *Italy*, ſhould not neglect ſpending ſome days in viſiting the country about *Puzzuolo*, *Cuma*, &c. In going from the ſuburbs of *Chiaja* to the *Grotta del Monte di Poſilipo*, &c. on an eminence to the left, in a garden, at preſent in the poſſeſſion of Don *Paolo Ruffo*, are to be ſeen the ruins of an ancient *Mauſoleum*. It was originally built in the form of a pyramid; but the lower part, which is all that now remains of it, is not unlike a large oven *. The way to it is not to be found without a guide; and on the ſide towards the cave of *Pauſilyppo* it is ſo narrow, and runs along ſuch a high precipice, that it is ſomething dangerous to perſons ſubject to dizzineſs. This ancient ruin generally paſſes for the monument of the poet *Virgil*; but without any ſufficient grounds for ſuch a conjecture. In the wall within it are ten ſmall niches or cavities, apparently deſigned for urns. According to *Alphonſo de Heredia*, late biſhop of *Ariano*, the marble urn, in which *Virgil*'s aſhes had been depoſited, ſtood here on nine ſmall marble pillars, of which, at preſent, there is not the leaſt appearance; and what became of ſuch a remarkable piece of antiquity is alſo a great myſtery. Some pretend, that at the earneſt ſolicitations of the inhabitants of *Mantua*, they were preſented to that city; but others affirm, that the cardinal of *Mantua* found means to get them into his poſſeſſion. The third opinion is, that the urn was tranſported to *Genoa*; but that the pillars were applied to ſome other uſe. This is certain, that at *Mantua*, where they pride themſelves not a little on account of their city being the birth-place of that great poet †, they know nothing of the place of his burial. *Pietro di Steffano*, in

* Of all the copper-plates which I have ſeen of it, there is not one which doth not make this monument much higher than it really is.

† Poſſibly no writer of antiquity has been ſo idolized as *Virgil*: even in the primitive times there were not wanting ſome divines, whoſe charity was ſo great as to make a Chriſtian of him; and to this wild opinion they were ſo firmly attached, that they maintained the orator *Marcellianus* to have been converted to the Chriſtian faith by reading *Virgil*'s

in his account of the churches of *Naples* ſays, that in his time, which was no longer ago than the year 1560, both the urn and the pillars were in being, with this diſtich, then legible, near them:

Mantua me genuit: Calabri rapuere: tenet nunc
Parthenope: cecini paſcua, rura, duces.

'I ſung, flocks, tillage, heroes; *Mantua* gave
'Me life, *Brunduſium* death, *Naples* a grave.' DRYDEN.

This inſcription was ſet up again in 1684, by order of *Gieronimo di Aleſſandra* duke *di Peſcolanciano*, to whom this garden then belonged. The *Mauſoleum* is now overgrown with ſhrubs and buſhes, among which are a few laurel-trees, ſuppoſed by the credulous to grow again, though often rooted up. At preſent the only inſcription in the whole *Mauſoleum* is the following:

Quæ cineris tumulo hæc veſtigia? conditur olim
Ille hoc qui cecinit, paſcua, rura, duces.

'What traces now remain within this tomb,
'Where once repos'd that ſacred bard, who ſung
'Of ſwains, of tillage, and heroic deeds?

That *Silius Italicus*, beſides *Cicero*'s *Villa*, alſo purchaſed the land where *Virgil*'s monument ſtood, appears from the following pretty compliment of *Martial:*

Silius hæc Magni celebrat monumenta Maronis,
Jugera jucundi qui Ciceronis habet.
Hæredem dominumque ſui tumulique lariſque
Non alium mallet nec Maro, nec Cicero.

gil's fourth Eclogue. Later ages have even improved upon the matter, by caſually dipping into his poems, and accounting the verſe which firſt ſtruck the eye to be no leſs than a divine declaration. But what follows is ſtill more extraordinary, *viz.* that *Ignatius Loyala*, the founder of the order of *Jeſuits*, by repeating the 165th verſe of the fourth *Æneid*, is ſaid to have put the devil to flight. [As the verſe mentioned here is quite foreign to the purpoſe, I imagine there is an error of the preſs in the *German* original; probably the author means ſome part of the ſixth *Æneid*, or perhaps the following verſe:

Non fugis hinc præceps, dum præcipitare poteſtas?
Æneid. iv. *v.* 565.]

'*Silius* inherits tuneful *Maro*'s tomb,
'And *Tully*'s *Villa* whoſe mellifluous tongue
'Dropt nectar; but their gentle ſhades are pleas'd,
'As dubious where to find a worthier heir.'

At *Sorento* not far from mount *Veſuvio* are ſhewn ſome laurel-trees growing ſpontaneouſly out of the ruins of the houſe in which *Torquato Taſſo* is ſaid to have been born; as if nature itſelf was diſpoſed to crown the birth-place of ſuch a poet, and to decide the hot conteſts betwixt *Pergamo*, *Naples*, *Salerno*, and *Sorento* (each of which laid claim to *Taſſo*) in favour of the laſt. It is moſt adviſeable for a traveller inſtead of taking *Virgil*'s tomb in his way to *Puzzuolo* to viſit it at the ſame time with the church of *S. Maria del Parto*, and the other curioſities of the ſuburb of *Chiaja*.

La Scuola di Virgilio.

In going by water from *Naples* to *Puzzuolo*, not far from *Cape Pauſilypo* one paſſes by a dome or cupola hewn out of the rock, ſuppoſed to be the remains of a temple of *Venus*, tho' vulgarly, but for what reaſon I know not, called *la Scuola di Virgilio*, or *Virgil*'s ſchool.

Mountain of Pauſilypo.

Formerly in going from *Naples* to *Puzzuolo* it was neceſſary to croſs mount *Pauſilypo* (which on account of its delightful appearance is ſaid to have derived its name ἀπο της παυσεως της λυπης,) but at preſent that trouble is ſpared, a broad ſubterraneous road being cut through the mountain. This paſſage is conducted for the moſt part through large rocks, and ſometimes through *ſtrata* of ſand. It is at both ends betwixt ninety and a hundred feet high in order to throw in more light. Towards the middle where the top is lower, two large vent-holes for light and air are made through the roof of this grotto: however, the light is not ſufficient, and travellers are extremely incommoded with duſt in this ſubterraneous paſſage. The bottom of it, which in the time of *Don Pedro de Toledo*, viceroy under *Charles* V. was paved with broad ſtones like the ſtreets of *Naples*, is cleaned ſeveral times in a year, and then it is pretty free from duſt; but as it is a road extremely frequented, this convenience is of no long duration. The breadth is betwixt eighteen and twenty feet, ſo that there is ſufficient room for two carriages to avoid each other: and to prevent any inconveniency on this head, it is uſual in the dark places to call out to any perſon coming the contrary way, to know on which ſide they intend to keep. When they anſwer *alla Montagna* it ſignifies the *Naples* ſide, which to thoſe coming from the city, is on the right hand; and *alla Marina* denotes the left-hand ſide.

The length of this ſubterraneous paſſage is about three hundred and forty-four *Canne*, which is ſomething more than half an *Italian* mile.

On

On the left hand, near the middle of it is an oratory hewn out of the rock, with a lamp continually burning in it. This grotto is by the vulgar ſuppoſed to have been made by magic, and that *Virgil* * was the ſorcerer who wrought it. The *Neapolitan* writers, after *Strabo*, affirm it to be the work of one *Cocceius*, of whom they can give no further account †. The next who mentions it after *Strabo* is *Seneca*, who in his fifty-ſeventh letter makes a lamentable complaint of the darkneſs, duſt, &c. Poſſibly the cutting of a road through the mountain was at firſt not thought of; but the great quantities of ſtone being fetched out of it for the buildings in *Naples* and *Puzzuolo* might occaſion ſuch a deep excavation on both ſides, that at laſt for the conveniency of travelling, the government employed workmen to pull down and clear away the intermediate ſpace; beſides, it is not to be thought that the way at firſt was in ſuch a good condition as it is at preſent. *Seneca* in the above-mentioned place ſays, *Nihil illo carcere longius, nihil illis faucibus obſcurius*; i. e. 'This dungeon 'is of an intolerable length and extremely dark.' From whence it may be inferred, that the apertures through which, in *Strabo*'s time, the light entered at the ſides, were ſoon after ſtopped up, either by earthquakes or want of proper care.

The *Neapolitan* hiſtorians agree, that king *Alphonſo* I. of the *Aragon* family, cauſed this paſſage to be conſiderably widened; and *Don Pedro de Toledo* vice-roy under the emperor *Charles* V. is known to have given orders for levelling and paving of the ground, as likewiſe the enlarging of two vent-holes which had been at firſt bored through by order of *Alphonſo* I. That it was entirely wrought by art is unqueſtionable from the marks it bears of chizels and other tools uſed by ſtone-cutters. The earthquakes which have made ſuch havoc among the numerous remains of antiquity in theſe parts, have hitherto ſpared this uſeful work. About fifty paces before you come to the entrance of this cavern in the road from *Naples*, the vice-roy Don *Pedro Antonio d'Aragona*, after the phyſicians *Vincenzo Briſconio* and *Sebaſtiano Bartoli* had, by his order, examined the warm baths of *Puzzuolo*, and the proper repairs had been made there at

* I heartily pity poor *Virgil*, who, without any fault of his, is thus claſſed among magicians. The poet, 'tis true, gives a deſcription of the *Cumean Grotto*; but this the learned populace apply to the grotto of *Pauſilypo*; and ſince *Virgil* has ſo particularly deſcribed an ancient ſybil or propheteſs, they conclude of courſe that he muſt have been a wizard.

† *Strabo*, after finiſhing his concatenation of fables, at length comes to acknowledge the ſingularities of this place. *Geogr. lib.* v. *p.* 375. *Omnia iſta fabulas eſſe liquido adparuit, quum quidem Coccejus, qui cuniculum iſtum duxit, & alium à Puteolis ad Neapolin ſupra Bajas tendentem ferè ſequutus ſit fabulam iſtam de Cimmeriis modò relatam*, i. e. 'All theſe 'things plainly appear to be no more than fables. *Cocceius* himſelf the maker of this ſub-'terraneous paſſage, and of another in *Puzzuolo* towards *Naples*, by the way of *Baja* fol-'lowed that fable juſt now related of the *Cimmemerians*.'

the charge of nine thouſand *ſcudi*, cauſed an inſcription on marble to be ſet up for the information of poſterity, concerning the right method of uſing thoſe baths, *&c.* It begins in the following manner:

Inſcription touching the warm baths in Puzzuolo.

Quiſquis es, vel indigena, vel advena, vel convena,
Ne inſolitus prætereundo horribile hoc antrum
In Phlegræis Campaniæ campis naturæ obrigeſcas portentis,
Vel humanæ temeritatis obſtupeſcas prodigiis;
Siſte gradum, lege, nam ſtupori & admirationi aſſueſces
Neapolitanæ, Puteolanæ ac Bajanæ telluris balnea
Ad omnes ferè morbos profligandos experta,
Apud omnes olim gentes, apud omnes ætates, celeberrima,
Hominum incuriâ, Medicorum invidiâ, temporum injuriâ
Incendiorum eruptione, confuſa, diſperſa, diruta
Obrutaque hactenus adeo ſtetere,
Ut vix unius aut alterius dubia & incerta
Superceſſent veſtigia,
Nunc Carolo II. regnante
Petri Antonii Aragonii Regni Proregis
Providentia, Charitas, Vigilantia, Induſtria
Inveſtigavit, diſtinxit, reparavit, reſtituit.
Siſte adhuc pauliſper,
Et ſubſtrati lapidi in literas intuere,
Balneorum enim nomina, loca ac virtutes habebis,
Ac lætior abibis.
P. P. A. D. M. DC. LXIIX.

'Whoe'er thou art, a native, foreigner, or ſojourner, that in paſſing 'by this dreadful cave, thou mayſt not be ſtruck with terror at the 'prodigies of nature in the *Phlegrean* fields of *Campania*, nor with aſto-'niſhment at the wonders of human temerity, ſtop and read; then well 'mayſt thou admire that the baths of *Naples*, *Puzzuolo* and *Bajæ* of ſuch 'approved efficacy againſt almoſt all diſtempers, and ſo famous in all 'nations and all ages ſhould by the negligence of the people, the malice 'of the phyſicians, the injury of time, and the rage of fiery erup-'tions have been ruined and lain in ſuch confuſion, that ſcarce any traces 'of them remained: but now in the happy reign of *Charles* II. and by the 'wiſdom, benevolence, vigilance and activity of *Pedro Antonio* of *Aragon*, 'vice-roy of *Naples*, they have been cleared from a heap of ruins, cleanſed, 'repaired and reſtored to their former ſtate. Stay a little longer and caſt 'thine eye upon the inſcription placed underneath. It is worth thy while, 'as thou wilt find the names, the ſituation, and medical virtues of the 'ſeveral baths. 1668,' *&c.*

At

At coming out of the grotto of *Pauſilypo*, you turn off on the right hand into a very pleaſant road, which running betwixt five vine-yards, leads to the *Lago d'Agnano*, which is almoſt a perfect circle about an *Italian* mile in circumference. At high water in ſome parts of it is ſeen a ſtrong ebullition: on approaching near it one is indeed ſenſible of the motion of the water, which poſſibly proceeds from the violent aſcent of the effluvia, which do not, however, convey any heat. The tenches and eels in this lake in winter are of a very good flavour; whereas in ſummer they are not eatable, which I impute in ſome meaſure to the great quantities of flax and hemp which are brought thither from all the neighbouring parts to be mellowed. Lago d'Agnano.

Every waggon-load of flax that is laid in this lake pays ſix *carlini* *, which duty annually amounts to two thouſand five hundred *ſcudi*, neat produce, three fourths of which the *Jeſuits* are entitled to, and the reſt goes to ſome private perſons.

Near this lake ſtand *i Sudatorii di S. Germano* or ſudatories of St. *Germano*, which conſiſt of ſeveral apartments built with ſtone, where the heat and ſulphureous vapours iſſuing from the earth ſoon cauſe a profuſe ſweat; in ſome places the wall is too hot for the hand to bear it, and yet the heat is ſupportable in the hotteſt room, eſpecially if you ſtoop towards the ground: the ſame obſervation is made on the baths of *Tritoli*. The patients are put in rooms of different degrees of heat, according to the nature of their complaint; and in the ſudatories of St. *Germano* they never ſtay above a quarter of an hour at a time: they are ſaid to be very efficacious in the gout, debilities, inward hurts, *&c.* *Sudatories of St. Germano.*

Within a hundred paces of theſe ſalubrious ſudatories is a ſmall natural cavity, known by the name of *Grotta del Cane* or *Dog's Grotto*, that animal being generally choſen for the proof of the ſurpriſing effect of the vapour in this cavity. It is about twelve feet in length, five broad, and ſix high, and ſtands within twenty paces of the lake *d'Agnano*. The vapour which riſes in it is condenſed on the roof and ſides into very clear drops; unleſs as this phenomenon is not conſtant, they rather proceed from the rain water collected on the little eminence over it, and ſoaking thro' the pores of the earth. This grotto is left always open, for there is no door nor incloſure to ſhut it up. In the way to the *Lago d'Agnano* there is a cottage where lives a man who makes it his buſineſs to keep dogs, in order to ſhew ſtrangers the ſurpriſing effects of this grotto, and is generally rewarded with five or ſix *Carlini* †. The dogs, when they find that they are to undergo this experiment, become untractable and uſe their utmoſt efforts to make their eſcape. Grotto del Cane.

* Two ſhillings. † Two ſhillings.

The

The owner of the dog going into this cavern holds its noſe forcibly to the ground, when after a minute and a half, or two minutes, the creature falls into violent convulſions, and in about two minutes longer becomes quite motionleſs, as if he was dead. The man, during the operation is almoſt on his knees; but throws his head back as far as poſſible, that the vapours in their aſcent may not affect him. The dog having lain two or three minutes in all appearance dead, is thrown into a lake hard by, where within half a minute ſome ſigns of life are perceived in him. For a minute after he ſeems to be dizzy, and reels from ſide to ſide, when on a ſudden he preſently recovers and leaps upon his maſter with the greateſt joy and fondneſs. But if the dog or any other animal be left too long in the cave, it dies irrecoverably, ſo that the immerſion in the lake has no manner of effect on it. It is obſervable, that the ſpace during which animals may remain in the cavity without the total loſs of life, is not the ſame in all ſpecies, and muſt not exceed the duration of the convulſions before they become motionleſs and apparently dead. A viper the firſt time bears the vapour from ſix to nine minutes before it becomes motionleſs; but after recovering itſelf in the lake, it ſeems to have fortified itſelf with freſh vigour and laid up a proviſion of air. Accordingly it appears larger and inflated, and will undergo a much longer trial, even ſometimes an hour and a quarter before it dies irrecoverably. It is alſo the ſame with regard to frogs; and indeed the air-pump experiments ſhew, that the oftener an animal is rendered motionleſs by the rarefaction of the air, and afterwards releaſed to the free enjoyment of that element; the longer it will bear the want of a denſer air, and as it were become accuſtomed to that rarified air which at firſt was near proving fatal to it in a ſhort time.

Experiment made with an aſs.

Charles VIII. king of *France*, when he made himſelf maſter of the kingdom of *Naples*, viſiting the curioſities of this place, ordered a trial of the *Grotta del Cane* to be made with an aſs; but it expired within a very ſhort time. Don *Pedro de Toledo* vice-roy of *Naples* made an experiment with two ſlaves under ſentence of death, who alſo were ſoon overcome by the noxious vapour. M. *Villamont* in his travels, publiſhed in the year 1609, relates, that about fifteen or twenty years before, a *French* gentleman *de' Tournon* by name, having ſtooped only to take up a ſmall ſtone in the grotto, inſtantly fell down ſenſeleſs; and that on being brought to the water, he in ſome meaſure came to himſelf, but ſoon after expired.

Properly ſpeaking, it is not the water, or any particular virtue of the *Lago d'Agnano* which recovers theſe dogs, but the freſh air; in which alone, tho' much ſlower, they are found to come to themſelves. The effect of the water here is ſimilar to that on a perſon in a ſwoon; it in-

vigorating the reſpiration of the animal, the total ſuppreſſion of which would otherwiſe be inevitably followed by death. It is the opinion of ſome that the earth in the grotto emits *arſenical effluvia*, and that it is this which ſo quickly deſtroys the animals: but were it ſo, no kind of water could be of any ſervice againſt its effects. It is much more probable, that theſe exhalations, which float near the bottom of the grotto, without riſing higher than ten inches, by their ſubtilty * gradually ſtop the play of the lungs, and conſequently the circulation of the blood: and this is alſo confirmed by the diſſection of a frog which died in this cave, not the leaſt air being perceivable in his lungs. From the ſame reaſon, and for want of denſer air; or on account of the ſtagnation of it, a burning torch immediately goes out, when lowered from the upper part of the grotto, within the diſtance of ten inches from the bottom: and it not only extinguiſhes the flame, but even the ſnuff likewiſe; and the ſmoke, being preſſed by the gravity of the air above, is obſerved to make its way out at the mouth of the cave, not in a vertical but an horizontal direction, within ten inches of the bottom of the grotto. This rarefaction of the air likewiſe is the cauſe that a loaded muſket placed near the bottom of the grotto will not go off, nor the gun-powder ſo much as flaſh: this is, however effected by a quantity of powder ſet on fire by means of a train laid on a board, part of which is immerged in the vapour, and part without it; for it will diſperſe the vapour at the bottom, and gradually expels it out of the grotto. Though the vapour hinders the powder in ſingle grains from taking fire, yet it is not ſtrong enough to obſtruct the communication of the fire from the powder already kindled with that part of the train immerged in it. Now that the rarifaction of the air will produce ſuch effects is evident from the experiments on the pneumatic engine; for a candle placed under the exhauſted receiver immediately goes out, animals loſe their reſpiration, and, without a re-admiſſion of the air, their lives. That the ſulphureous, unctuous, and hot effluvia, ſo copiouſly emitted from the adjacent *Sudatorii de S. Germano*, and the neighbouring country, contribute not a little to this, is a point not at all queſtioned by the inhabitants of thoſe countries where wine is made. For, in autumn, when the cellars are full of new wine, the people who enter the vaults are not only ſo intoxicated by the effluvia, that they reel about as if they were drunk; but if they are not careful to withdraw on the firſt ſymptoms, fall down ſenſeleſs, and loſe their lives unleſs they are carried with all poſſible ſpeed into the freſh air. The vapour in theſe wine-vaults will likewiſe extinguiſh a lighted candle, like that of the *Grotta del Cane*. Some years ſince I obſerved that a piſtol

Effect of ſulphureous vapours in wine-cellars.

* Or rather their viſcous or glewy quality, as Mr. *Addiſon* obſerves; whoſe hypotheſis ſeems to account for all the phænomena of the grotto better than the author's.

would

would not go off at the bottom of the deep mines at *Lauenſtein*, in the electorate of *Brunſwick-Lunenburg*. To which may be added, that in ſpring and autumn, the weather (as the miners call it) that is, the air is ſo noxious, that the workmen, though very hardy and vigorous, find their heads dizzy and much diſordered. Mr. *Addiſon* makes it a doubt, whether there are any ſulphureous effluvia in the *Grotto del Cane*, not the leaſt ſulphureous ſmell being perceived on the hand, or any thing dipped on the vapour; but, with ſubmiſſion to that great man, this proves no more than that thoſe effluvia are not in ſuch abundance as to effect the ſmell as in warm baths, where the ſulphur is violently forced up in ſteam from the water by the heat.

Account of the Pyrmont ſprings.

The *Pyrmont* water, the virtue of which chiefly conſiſts in a ſubtile, acrid, ſulphureous ſpirit, and a mineral unctiouſneſs, is yet without any ſulphureous ſmell, even when it is boiled; nor is the colour of ſilver, and other metals, which are turned yellow or black by ſulphureous ſteams, altered by it. Now from both theſe circumſtances one would be apt to conclude, that ſulphur is no ingredient in theſe mineral waters, which yet has been demonſtrated by numberleſs chymical experiments.

'Some drops of ſpirit of ſulphur put into a ſolution of iron by vitriol 'or ſpirit of ſulphur, and mixed with a great quantity of common ſpring 'water; or ſome of the above-mentioned ſpirits, and *Glauber*'s ſalts mixed 'with common water, will in ſmell and taſte hardly be diſtinguiſhable 'from the real *Pyrmont* water *.'

The learned Dr. *Seipp*, phyſician to the prince of *Waldeck*, has obſerved, that the ſubtile ſulphureous effluvia ariſing from the *Pyrmont* ſprings, ſometimes bring on very ſtrong vertigo's, and dizzineſs in the heads of the waiters that attend them; and moſtly when the water is drawn at the ſpring-head. It ſoon grows fatal to fiſhes and frogs. Ducks and young geeſe, when put into theſe ſprings, firſt become giddy, then very faint, and in a few minutes fall on their ſides, and ſink to the

* As the author's recipe mentions no quantity, it is preſumed the following method of imitating *Pyrmont* water, as it is delivered with more accuracy and preciſion, will not be unacceptable to the reader.

This medicinal water may be imitated very nicely by art in the following manner: Take a quart of the pureſt and lighteſt water; add to it thirty drops of a ſtrong ſolution of iron made in ſpirit of ſalt, a drachm of oil of tartar *per deliquium*, and thirty drops of ſpirit of vitriol, or a little more or leſs, as is found neceſſary, not to let the alcali of the oil of tartar prevail too ſtrongly, though it muſt prevail a little; ſhake all briſkly together, and on taſting, it will be found extremely to reſemble the true *Pyrmont* water.

The baſis on which this is founded, is the analyſis and trial of the true *Pyrmont* water, by which it is found to contain a ſubtile aqueous fluid, a volatile iron, and a predominant *alcali*, all joined together into one briſk pungent ſpirituous water. The artificial *Pyrmont* water thus made, if the proportions are carefully minded, will extremely reſemble the natural, and will have the ſame effects, as a medicine. *Shaw*'s *Lectures*. See alſo Suppliment to *Barrow*'s *Univerſal Dictionary of Arts and Sciences*.

bottom.

bottom. But this effect does not take place immediately, the ducks ſometimes ſwimming about with great alacrity for near an hour, without any viſible diſorder. Poſſibly the effluvia are not at all times equally copious; or riſe above the water only at certain times. Theſe aquatic fowls being taken out when they begin to ſink, are not long in recovering their former ſtrength and activity *.

In a ſtone quarry, about eight hundred common paces from the above-mentioned *Pyrmont* ſprings, is a hole, which, by the following obſervations Dr. *Seipp* favoured me with in a letter, has no little analogy with the *Grotta del Cane*: 'If a barometer or thermometer be put into 'it, no alteration is obſerved in either. Lighted ſtraw, candles, or even 'torches, are put out; but ſoon recover their flame, unleſs totally ex-'tinguiſhed, when drawn back into the open air. No fire-arms will go 'off, and any animals ſoon loſes its reſpiration in it, and, if kept in a 'few minutes longer, dies irrecoverably. The time of the convulſions 'and deliquium of animals in theſe ſulphureous effluvia varies according to 'the ſeaſon of the year, the weather, and the time of the day. In 'windy, moiſt, cloudy, and rainy weather, the effect is ſcarce perceiv-'able, as if the vapour retired into the earth; but in clear weather, in 'winter as well as ſummer, it aſcends very high, and with extreme 'violence. The effect is moſt ſenſible in ſummer, and then in the 'mornings and evenings; but towards noon, when the ſun approaches 'to the meridian, the vapour ſubſides. Gunpowder explodes in this hole 'or cave, when ſet on fire by a train without it; but frequent trials 'muſt be made before it ſucceeds; the exhalation being gradually diſ-'perſed by the fire ſo often introduced into the cavity. Small birds, as 'robin-red-breaſts, *&c.* often drop down dead only by flying into a 'hole near the entrance of the cavity, to look for dead flies, but-'terflies, and worms: and to the frequent finding of dead birds about 'this cavity is owing the diſcovery of its quality †. When the evapora-'tion is copious, fowls, ducks, and geeſe immerged in it ſeem motionleſs 'or dead in a few ſeconds. Quadrupeds hold out longer than the 'winged ſpecies, though the former ſeldom hold out above a minute, 'unleſs the animal be very large, or by the length of the neck can 'reach above the height to which the vapour aſcends. An animal, when 'taken out of the cave, requires for its recovery ſometimes five minutes 'or more; but if it be delayed too long, the creature, after violent 'convulſions, dies irrecoverably, as in an exhauſted receiver. The air 'alone, without the aid of water, will gradually reſtore an animal to

* Dr. *Seipp*'s account of the *Pyrmont* waters.

† The like is ſeen in the ſprings of *Pyrmont*, ſo that in dry and ſtill weather, a bird only by flying acroſs them, immediately drops down dead; yet all the *Pyrmont* ſprings are cold.

'life; but the recovery is conſiderably accelerated by pouring water on 'his head, in his mouth, or forcing it up his noſtrils. The vapour in 'this cavity, in the year 1719, aſcended to the height of a foot and a 'half or two feet above the ground: but ſince that time, the cave hav-'ing been put in better order, and an arch built over it; before ſun-'riſe and after ſun-ſet, and eſpecially in a long drought, or before 'thunder, the vapour has been ſeen to aſcend five or ſix feet from the 'bottom, and with a proportional ſtrength; ſo that upon going down 'only a few ſteps, the greateſt caution is required to prevent a fatal ſur-'prize by the unexpected emiſſion of theſe inviſible effluvia. This is 'indeed an extraordinary caſe, the vapour generally keeping within a foot 'or two of the bottom. It ſenſibly diſcovers itſelf by a ſtimulative 'warmth, penetrating through the ſhoes, ſtockings, *&c.* of the perſon 'that approaches it. This heat, which is not unwholeſome, in a few 'minutes is followed by a ſweat, and a pungent ſtimulation in the 'noſe, like that cauſed by horſe-raddiſh; but when it is growing 'too ſtrong to be borne, it is only drawing back into the open air, and 'every troubleſome ſenſation immediately ceaſes. Before an arch was built 'over the place, the vapour, eſpecially on the ſouth-ſide, was obſerved to 'aſcend with a tremulous motion, and intermixed with coruſcations; 'but nothing of that kind is now perceivable. The ſubtilty of this va-'pour is ſuch, that it does not adhere to any thing, and not the leaſt 'ſulphureous ſmell remains in things which have been hung up for 'ſome time under the arch for trial. Oil of *Tartar per deliquium* un-'dergoes no kind of change in it, whereas by the fume of lighted ſul-'phur, it uſually degenerates into a neutral ſalt. Silver, or poliſhed 'iron, contracts no kind of ſpecks or tarniſh. Whilſt a perſon ſtands 'upright, he is not ſenſible of any ſmell; but upon ſtooping towards 'the ground, a very pungent ſmell of ſulphur fills the noſe, mouth, 'and throat; the eyes water, as at the ſmell of horſe-raddiſh, onion, 'or leek; ſome ſymptoms of a vertigo come on, and then it is high 'time to haſten into the open air.' The like ſulphureous caverns are alſo ſhewn in many other places celebrated for mineral waters, eſpecially at *Ems* and *Schwalbach*.

Grotta del Cane *known in* Pliny's *time.*

Probably *Pliny* points at the *Grotta del Cane*, when in *lib.* ii. *c.* 93. he obſerves, that about *Sinueſſa* and *Puteoli*, *Spiracula vocant, alii Charoneas ſcrobes, mortiferum ſpiritum exhalantes*; 'Thoſe ſpiracles by ſome 'called *Charon*'s ditches, exhaled a noxious deadly vapour.' *Seneca, Nat. Quæſt. lib.* vi. *cap.* 28. writes thus: *Quid, quòd pluribus Italiæ locis per quædam foramina peſtilens exhalatur vapor, quem non homini ducere, non feræ tutum eſt? aves quoque ſi in illum inciderint, antequam cælo meliore leniatur, in ipſo volatu cadunt, liventque corpora, & non aliter quam*

quam per vim eliſæ fauces tument, &c. 'Are there not in ſeveral places 'in *Italy* holes or chaſms in the earth, exhaling a peſtilential vapour, in 'which neither man nor beaſt can reſpire? The birds, if they happen 'to fly into it before it is tempered with a purer air, immediately drop 'down. Their bodies grow livid, and their throats ſwell, *&c.*' But what *Rodiginus* aſſerts in *lib.* xix. *c.* 12. *viz.* That in theſe cavities, or *Charon*'s ditches, which prove fatal to all other animals, ſuch as are caſtrated are not in the leaſt hurt, is a moſt groſs fable.

About half an *Italian* mile from the *Lago d'Agnano*, in a circular valley ſix miles in circumference, is a delightful foreſt, and three ſmall lakes. This charming ſpot is called *Aſtruni*, and here the vice-roys uſually take the diverſion of hunting. In the year 1452, king *Alphonſo d'Aragon* entertained the emperor *Frederick* III. (who came to *Naples* to receive his bride *Eleanora* on her landing from *Portugal*) with a very ſplendid hunting-match in this valley, on which occaſion three thouſand perſons were feaſted, and fountains ran with ſeveral ſorts of wines. On an eminence near this foreſt is a tower, which yields a moſt charming proſpect. *Royal entertainment in the foreſt of* Aſtruni.

In returning from the *Lago d'Agnano*, on the left-hand, towards the ſea-coaſt, one comes in ſight of the iſland *Niſida*, riſing above the ſurface of the ſea like a mountain, with a tower on its ſummit. *Sannazarius*, in the twelfth Eclogue of his *Arcadia*, gives the following account of it: Niſida.

Dimmi Niſida mia, così non ſentano
Le rive tue giammai cruciata Dorida,
Nè Pauſilippo in te venir conſentano,
Non ti vidi io poc' anzi herboſa e florida
Habitata da Lepri e da cunicoli?
Non ti veggo hor più ch'altra incolta, ed horrida
Non veggio i tuoi receſſi, e i diverticoli
Tutti cangiati e freddi quegli ſcopuli
Dove temprava Amor ſuo' ardenti ſcipoli.

'Say, *Niſida*, ſo may th' enraged ſea,
'And *Pauſilippo*'s noxious vapours ſpare
'Thy naked ſhores; did I not, late, behold
'Thy hills with od'rous flow'rs and herbage crown'd,
'And every buſh or brake inhabited
'By timid hares? But now, alas, how chang'd!
'No traces left of grove or ſweet receſs;
'But barren, cold, uncultivated rocks

'Laſh'd by the boiſt'rous ocean, now are ſeen,
'Where love attemper'd once his fiery ſhafts.'

Porto Pavone. In the ſouth part of this iſland is a ſmall harbour, called *Porto Pavone*, and on one of the gates is this diſtich:

Navita ſiſte ratem, temonem hic, velaque fige;
Meta laborum hæc eſt læta quies animo.

'Here wearied mariners their ſails unbend,
'And all their toils here meet the wiſh'd-for end.'

Lazaretto. At preſent a *lazaretto* has been built upon a rock near this place; this iſland being the place appointed for performing quarantine, on account of the ſalubrity of the air; whereas its noxious air anciently grew into a proverb; and *Lucan, lib.* vi. ſays of it:

- - - - Tali ſpiramine Neſis
Emittit Stygium nebuloſis aëra ſaxis.

'*Neſis*' high rocks ſuch *Stygian* air produce,
'And the blue breathing peſtilence in miſts diffuſe.' ADDISON.

Caprea. A little farther from the ſea, and three *Italian* miles from the extremity of the main land, lies the iſland of *Caprea*, ſufficiently known by *Tiberius*'s infamous retreat thither:

- - - Quem rupes Caprearum tetra latebit
Inceſto poſſeſſa ſeni? CLAVD. de IV. Conſ. Hon.

'Who has not heard of *Caprea*'s guilty ſhore,
'Polluted by the rank old emperor. ADDISON.

Quails here, from whence they come.

This iſland has its peculiar biſhop, the greateſt part of whoſe revenue ariſes from licences to hunt; and eſpecially to catch quails, turtle-doves, and other birds of paſſage, great numbers of which, in ſpring and autumn, reſort to *Caprea*. Theſe birds are generally ſuppoſed to come from *Africa*; and, after having propagated their ſpecies, to return thither. That on their firſt arrival here, they are ſo lean, as to require to be fed a conſiderable time before they are fit for the table is certain; but whether this be the conſequence of a long voyage, and that they come from ſuch a diſtant part as the coaſt of *Africa*, is much to be doubted; eſpecially as the

quail is neither ſtrong nor light enough for flying ſo far, nor is he at all adapted for ſwimming: and it would be with great difficulty that ſuch a bird, when its feathers are once thoroughly wet, could ever be able to raiſe itſelf on the wing again. At leaſt it is pretty certain that the quails which in the ſpring appear in *England* in vaſt flights, and are extremely lean, have not croſſed the ſeas, but paſſed the winter in the holes of clifts on the ſea-ſhore. I know that ſtorks are ſaid, at the approach of our winter, to repair to ſome diſtant country, where the climate is milder. I am alſo informed, that ſome years ago, in the dutchy of *Mecklenburg*, an old ſtork was ſhot, in the wing of which a piece of an arrow was ſtuck; from whence ſome inferred that it had been in a country where bows and arrows are commonly uſed: but even this does not prove that it had ever croſſed the ſea; eſpecially as, according to what information I could get in *England*, no maſter of a ſhip ever pretended to have ſeen a ſtork at ſea. I might here alſo add, that no ſtork was ever known to croſs the narrow ſtraits betwixt the coaſt of *France* and *England*, though their diſtance be ſo ſmall, that, in clear weather, one coaſt is very plainly diſtinguiſhed from the other. But that no ſtorks are found in *England* is not ſo much to be attributed to any impoſſibility of their flying acroſs the ſea, as to ſome quality in the air and ſoil of that iſland; for the ſtorks which ſome, out of curioſity, have tranſported from *Holland* to *England*, neither live long, nor propagate their ſpecies. *Winter-quarters of the ſtork.*

Further on towards *Puzzuolo*, on the right-hand, lies *Monte Secco*, which is here and there covered with ſmall ſhrubs, and a kind of broom. The ſummit of this mountain, which is known to have been once in the form of a *cone*, is now ſunk into an oval cavity, about a thouſand feet in the ſhorteſt, and twelve hundred and forty-ſix in the longeſt diameter. This place *Strabo*, in his fifth book, calls *Forum Vulcani*, and it is at preſent known by the name of *Solfatara*, or rather *Solfarata*. Monte Secco.

A perſon who is fond of ſeeing natural curioſities cannot but meet here with the higheſt entertainment, as without danger and much trouble he may behold *Veſuvio* in miniature. Though the *Solfatara* be upwards of two *German* miles diſtant from *Veſuvio*, it is unqueſtionable that both theſe *volcano's* have a communication with each other: for it is obſerved that the ſmoke, heat, and force of the ſubterraneous fire is leſs violent in the *Solfatara* when *Veſuvio* rages, and gives a free vent through its mouth to the ſulphureous vapours that have been pent up in it; whereas, on the other hand, the heat, *&c.* in the former increaſes, when the latter is at reſt. Several fiſſures, or chaſms, that emit ſmoke, *&c.* are ſeen in this place, and their vehemence increaſes, the more theſe fiſſures are widened; ſo that at laſt a man cannot approach them on account of the heat. A ſword, or any other piece of iron, being held Solfarata, Veſuvio *in miniature.*

held over one of theſe holes or ſpiracles, a ſweetiſh kind of condenſed ſteam drops from it; but a ſheet of paper faſtened to a ſtick, ſo as not to be blown away by the air iſſuing from the aperture and held over it, receives not the leaſt moiſture; nor is it damaged by the heat, but becomes very dry and ſtiff. The ſtones which lie about theſe apertures ſeem to be in continual motion. And upon throwing a handful of ſmall pebbles into theſe holes they are ejected to the height of about twelve feet, and ſometimes thrown obliquely on the ſides, as more ponderous maſſes are from *Veſuvio*. In ſome places the ſand, by the force of the effluvia, ſprings up and down near the vent-holes, like the ſparkling of *Champagne* or *Cyder*.

Sal Ammoniacum. The ſtones that lie near theſe apertures are often incruſted with a yellow ſubſtance (not unlike the yolk of an egg boiled hard) with a white efflorescence upon it, which paſſes for *Sal Ammoniacum*; but whether it has the ſame property with that brought from *Egypt*, which is made of ſoot, ſea-ſalt, and urine of horſes, mules or camels, I am, as yet, not certain *.

The ſurface and ſoil of the *Solfatara* are of a whitiſh colour, as are the ſtones alſo, which are very ſoft and impregnated with *Sulphur vivum*, and when firſt dug up they are quite hot; they retain their ſoftneſs when expoſed to the air.

When I viſited *Solfatara*, ſome workmen were employed upon a vein or *ſtratum* of a greyiſh kind of aſhes, ſeveral feet in thickneſs: theſe aſhes, among which lay ſeveral whitiſh ſulphur-ſtones, were exactly like thoſe on mount *Veſuvio*, which, in the extraordinary eruptions of that *Vulcano*, have been known to cover the whole city of *Naples* five or ſix inches deep. This *Solfatara* aſh was at firſt moiſt and coheſive; but the magnet had no power on it, whch was poſſibly owing to a mixture of ſulphureous particles.

Vitriol. Beſides ſulphur, vitriol is alſo made here, of a ſapphire colour, and eſteemed better than that of *Rome*; and likewiſe alum to the greateſt perfection. The large leaden kettles uſed in this operation are not heated by any fire of wood or coals, but only by the natural heat of holes in the ground over which they are placed. This diſtrict produces alſo a good

* In *Egypt*, for want of wood, a great part of their fuel is the dung of animals mixt with ſtraw, and dried; and the ſoot thereof, with the addition of ſea-ſalt, is the principal ingredient in the *Egyptian Sal Ammoniacum*. This branch of commerce is chiefly carried on with *Venice*, where it is refined, and caſt like ſugar in large conical loaves. In its outward appearance it has very little affinity with the *Sal Ammoniacum* of *Solfatara*. Mr. *Geoffroy* at *Paris* makes his *Sal Armoniac* of human urine mixt with ſea-ſalt, which is not at all inferior to that of the *Levant*. He alſo makes it of bone, horn, blood, *&c.* The *Engliſh Salts*, as they are called, are nothing but the *volatile* ſalt of the *Sal Ammoniacum* brought from the *Levant*.

plaſter;

plaſter; and of the earth itſelf are made cups and other veſſels, which in ſeveral diſtempers are reckoned to be very wholſome for ſick people to drink out of. The produce of the *Solfatara* is yearly farmed at ſeven or eight hundred *ſcudi* or crowns. The greateſt part of it belongs to the hoſpital of the *Annunciata* at *Naples*, and the remainder to the biſhop of *Puzzuolo*. The ſteam or vapour iſſuing from theſe apertures of the *Solfatara* is ſaid to be ſerviceable in a great many diſorders. The ſoil hereabouts is ſo light and hollow that it is dangerous to uſe a horſe in this excurſion. Upon a ſpot betwixt the place where the ſulphur-ſtones are dug and the alum-huts, I cauſed a hole to be dug to the depth of a foot and a half, and a ſtone of about fifteen or twenty pounds weight to be thrown into it. This was immediately attended with a rumbling noiſe under ground, like the exploſion of cannon at a diſtance; and from the continuance of the noiſe and reverberations, it might eaſily be inferred, that it paſſed through a great number of caverns. It is not ſeldom that the effluvia of the *Solfarata* reach as far as *Naples* to the great prejudice of marble and ſilver utenſils. The ancients, miſled by the fables of their poets, held that ſome rebellious giants were thrown into the abyſs under the *Solfatara*, and that the fumes iſſuing from the earth are cauſed by their eructations. The hiſtorian *Dio* himſelf (*lib.* lxvi.) ſays, that theſe giants appeared in great numbers both by day and night, which was a preſage of ſome terrible eruption of *Veſuvio*. Even the light of Chriſtianity has not expelled theſe chimera's; only the giants are turned into ſpirits or ghoſts, ſaid often to appear in theſe parts making moſt diſmal lamentations. Theſe ridiculous ſtories are now current in both city and country; for the vulgar believe, that thoſe apertures are ſpiracles, if not of hell, at leaſt of purgatory; and theſe idle notions are carefully promoted by a *Capuchin* convent in the neighbourhood, the people being thereby rendered more tractable. The church of this convent is built on the place where St. *Januarius* is ſaid to have been beheaded. Capuchin convent and church.

There is always a great heat felt in this church, which is principally emitted from ſome holes near the high altar. A good marble buſto repreſenting St. *Januarius* is to be ſeen here, which is ſaid to be done by a pagan artiſt, only from the bare deſcription given of the ſaint by thoſe devout matrons who gathered up his blood; and this buſto ſerves for an original to all painters and ſculptors in making the ſtatues and portraits of St. *Januarius*. In the year 1697, cardinal *Giacomo Cantelmi* decorated the high altar with a beautiful *baſſo-relievo* of the martyrdom of that ſaint. *Buſt of St.* Januarius.

A great quantity of ſalt-petre is to be ſeen on the walls of the veſtry. That the monks may be provided with cool and wholſome water, their reſervoir ſtands upon a pillar, incloſed within a wall, out of the reach of the warm and ſulphureous exhalations; which are farther guarded againſt Salt-petre.

againſt by a cavity underneath the ciſtern, lined with ſtone and filled with water, which intercepts the warm vapours as they ariſe. The garden belonging to this convent is planted with beautiful hedges of myrtle; there is likewiſe ſhewn in it the entrance of a cave, which is ſaid to reach from *Puzzuolo* to the *Lago d'Agnano*.

Il Coliſeo. Near this church of St. *Januarius* is an amphitheatre, commonly called *il Coliſeo*, and ſaid to have ſtood formerly within the city of *Puzzuolo*, but is now near an *Italian* mile from it. This is a proof of the great decay of this town from its former extent and ſplendor. This amphitheatre is built with brick; the figure of it is oval, being a hundred and ſeventy-two feet in its longeſt, and eighty-eight feet in its ſhorteſt diameter. It has ſuffered very much from earthquakes; however, the two loweſt galleries are ſtill in pretty good condition. Here, it is ſaid, St. *Januarius* and his companions were thrown to be devoured by wild beaſts; but the latter were, it ſeems, not wanting in reſpect due to ſuch holy perſonages, and never offered to lay a paw on them. At the entrance of St. *Januarius*'s priſon, now converted into a chapel, is an inſcription, ſignifying that it was conſecrated by the biſhop of *Pozzuolo* in 1689, and promiſing an indulgence of forty days to thoſe who devoutly viſit that ſacred ſpot in this amphitheatre.

St. Januarius's *priſon.*

St. James's *church.* Cloſe by the *Coliſeo* is a church dedicated to St. *James*, in which, according to *Sarnelli*, the following ancient inſcription on marble was dug up:

Ancient inſcription.

Pro Salute
Imp. Cæſaris Titi Aelii
Hadriani Antonini Aug. Pii PP. &
M. Aelii Aurelii Cæſaris N.
Genio Coloniæ Puteolanorum
Chryſanthus Aug. Diſp. a frumento
Puteolis & Oſtis
L. D. Decurionum permiſſu.
†
Felicitati perpetuæ temporis
D. N. Valentiniani
Victoris ac Triumphatoris
Semper Aug.
Avianus Valentinianus
V. C. Conſul Campaniæ
Devotus Numini
Majeſtatique ejus.

Within

Within a ſmall diſtance of the amphitheatre are a great number of ſubterraneous vaults running into each other which are commonly called a labyrinth; but by the learned ſuppoſed to have been a reſervoir to ſerve the city of *Puzzuolo* with water. To every one of theſe apartments there are four doors, which makes the place extremely intricate; and did not the almoſt total ruin of theſe ſubterraneous vaults obſtruct the way, a perſon who would venture into them without a guide, would be in danger of loſing himſelf among ſo many turnings and windings. *Ancient reſervoir.*

A little further, towards *Puzzuolo* is an arched vault, which likewiſe ſeems to have been a reſervoir; it is ſupported by eleven pillars which are incruſted with tartar, and at preſent is a wine cellar. About this ſpot a great many ancient tombs have been diſcovered, and likewiſe the remains of ſome pagan temples, ſuppoſed to have been dedicated to *Diana* and *Neptune*; but antiquarians are not agreed about it.

Puzzuolo is eight *Italian* miles diſtant from *Naples*, and takes its *Latin* name *Puteoli*, either from a ſulphureous ſtench, or from the great number of *putei* or holes which are made here on account of the ſulphur works, and by digging for ſand, which in ancient times was found very ſerviceable for building, eſpecially under water *. This city ſtands on an acclivity, and the great quantity of beautiful ſtones and gems caſt up by the ſea is a ſufficient proof of its former ſplendor and magnificence. The greateſt part indeed of theſe ſtones are of a blue or red caſt, with ſeveral pieces of *Verde-antico*, porphyry, *&c.* and ſeem to have been uſed in moſaic work; there are frequently found among them agat, cornelian, amethyſt, jaſper, onyx, beryl, *lapis-lazuli*, &c. and many of them cameos's or intaglio's. But whether antiquarians may with ſufficient reaſon conclude from hence, that in the time of the ancient *Romans* a great number of goldſmiths and jewellers reſided here, I will not take upon me to determine. This however is certain, that *Cicero* in his epiſtle to *Atticus, lib.* v. *ep.* 2. makes mention of the *Emporium Puteolanorum*. This city has been very much damaged by the ravages of war, inundations and earthquakes; particularly from an earthquake in 1538, as appears from an inſcription over the garden gate belonging to the palace of *Toledo*. Puzzuolo.

* *Senec. Nat. Queſt lib.* iii. *c.* 20. *Plin. lib.* xxxv. *c.* 13. *Quis enim ſatis miretur, peſſimam ejus (terræ) partem ideoque pulverem appellatum in Puteolanis, collibus opponi maris fluctibus, merſumque protinus fieri lapidem inexpugnabilem undis, & fortiorem quotidie, utique ſi Cumano miſceatur cæmento*; i. e. 'who can ſufficiently admire, that the worſt part of the ſoil in the 'mountains of *Puteoli*, which is therefore called duſt or ſand, ſhould be made into a bul-'wark againſt the ſea; and when ſunk under water ſhould ſoon become a ſtone, impreg-'nable by the waves, and every day grow ſtronger; eſpecially if it be mixed with *Cu-'mean* cement. Commonly this red ſand is called *Pozzuolano*, and is alſo found in other 'places.'

Petrus Toletus Marchio Villæ Franciæ, Caroli V. *Imper. in Regno Neap. Vicarius, ut Puteolanos ob recentem agri conflagrationem palantes ad priſtinas ſedes revocaret, hortos, portus, & fontes marmoreos ex ſpoliis, quæ Garſia filius, partâ victoriâ Africanâ, reportaverat, otio genioque dicavit; ac, antiquorum reſtaurato purgatoque ductu, aquas ſitientibus civibus ſuâ impensâ reſtituit. Anno a partu Virginis M.D. XL.*

'Don *Pedro di Toledo*, marquis of *Villa Franca*, vice-roy of *Naples* 'under the emperor *Charles* V. that he might reſtore to their former 'ſettlement, the inhabitants of *Puzzuolo* diſperſed by the late conflagration of their country, dedicated to eaſe and pleaſure the gardens, 'and havens of this city, together with the marble fountains, and the 'ſpoils of his ſon *Garſia*'s victory in *Africa* *; and having repaired and 'cleanſed the ancient aqueducts at his own expence, reſtored water to 'the diſtreſſed inhabitants. 1540.'

In the piazza *di Don Pedro di Toledo* is the following inſcription on marble relating to the *Puzzuolo* baths:

Carolo II. Auſtriaco Regnante,
Providentiâ
Petri Antonii Aragonii Proregis,
Neapoli
Egenis hoſpitio,
Naufragis portu,
Hîc
Infirmis, reſtitutis thermis,
Subvenit:
Sic
Una pietas
Triplici flagello triumphat.
Salubritatem ſitientes,
Ad has aquas trans Puteolos manantes accurrite,
Quarum virtutes in ſubſtrato lapide contractè,
In volumine Thermologiæ Aragoniæ,
A Sebaſtiano Bartolo elucubrato,
Et Neapoli impreſſo Ann. Dom. M. DC. LXIIX.
Pleniùs leguntur.

* Theſe words particularly allude to a ſmall pillar with an *Arabic* inſcription which *D. Garſia* brought out of *Egypt* and ſet up in the garden belonging to the *Toledo*-palace.

In

'In the reign of *Charles* II. of *Auſtria*, the bounty of *Pedro Antonio* 'of *Aragon*, vice-roy, provided an hoſpital for the poor, and a port for 'the ſhipwrecked of *Naples*; and here, by repairing the baths, relieved the 'ſick; thus the ſtream of his benevolence flows in three branches to 'relieve the neceſſities of the inhabitants. Ye who thirſt after health 'repair quickly to theſe waters that flow through *Puzzuolo*, the virtues 'of which, briefly exhibited in the ſtone underneath, may be read at 'large in the *Thermologia Arragonia* of *Seboſtiano Bartoli*, printed at 'Naples in 1668.'

In this ſquare is alſo a fountain adorned with a fine ſtatue of St. *Januarius*, and an ancient *Roman* ſtatue which was dug up without the city, behind the garden of the above-mentioned palace of *Toledo* in 1704. The laſt piece ſtands on a pedeſtal of five *palmi* and is nine *palmi* high; it is of fine marble and repreſents a *Roman* nobleman in a *Toga*. The following ancient inſcription is to be ſeen under it: *Antique ſtatue.*

Mavortii *Inſcription.*
*Q. Flavio Mæſio Egnatio Lolliano C. V. Q. K. Prætori Urbano, Auguri Publico Populi Romani Quiritium Conſ. Albei Tiberis & Cloacarum, Conſ. Operum Public. Conſ. Aquarum, Conſ. Camp. Comiti Flaviali *, Comiti Orientis, Comiti primi ordinis & Proconſoli Provinciæ Africæ, collectus Decatreſſemum Patrono digniſſimo poſuerunt.*

A few days after this ſtatue had been dug up in this piazza or area, was found another, repreſenting a young man in a *Roman Toga*; it is only five *palmi* in height without the pedeſtal, on which is the following inſcription:

Mavortii Jun.
Q. Flavio Maeſio Cornelio
Egnatio Severo Lolliano
C. P. Q. K.
Decatrenſes Clientes ejus
Patrono Præſtantiſſimo
Poſuerunt.

According to *Parrini*, ſeveral urns and old coins were likewiſe diſcovered near this piece of antiquity.

Near the houſe of *Signior Migliareſe* in the above-mentioned *Piazza di Toledo*, was dug up in 1693, a pedeſtal of white marble, ſeven *palmi* *Monument of the emperor Tiberius.*

* *Puzzuolo* was from its reſtorer alſo called *Colonia Flavia Veſpaſiana.*

in breadth, and five and a half high. Upon it are fourteen figures in *baſſo-relievo*, which, according to the opinion of ſome learned men, repreſent ſo many cities in *Aſia Minor*, to which the emperor *Tiberius*, as we are told by *Suetonius*, in the forty-eighth chapter of his life, ſent very liberal ſupplies, when they were demoliſhed by an earthquake. Under ſome of the figures are ſtill legible the names *Philadelphia*, *Tmolus*, *Cyme*, *Hierocæſarea*, *Moſtene*, *Epheſus*, *Myrina*, *Cibyra*, and *Temnos*; the others muſt have been *Ægæ*, *Cumæ*, *Apollonia*, and *Hircania*. *Euſebius*, in his *Chronicon*, ſpeaks of thirteen cities that were deſtroyed, and ſpecifies the names of them, but very erroneouſly. *Tacitus*, *Ann.* ii. *c.* 47. *Pliny*, *lib.* ii. *c.* 84. and *Seneca*, *Nat. Quæſt. lib.* vi. *c.* 1. mention only twelve. *Oroſius*, and after him *Cæſar Baronius*, fix the time of this calamity at our Saviour's crucifixion. But the twelve cities were deſtroyed in the night, and according to *Tacitus*, in the third year of the emperor *Tiberius*'s reign, which was about fourteen years after the death of our Saviour. Upon one ſide of the pedeſtal is the following inſcription between two of the figures mentioned above:

Ti. Cæſari Divi
Auguſti F. Divi
Juli N. Auguſto
Pontif. Maximo Coſ. IIII.
Imp. VIII. Trib. poteſtat. XXXII.
Auguſtales
Reſpublica
Reſtituit.

Probably the ſtatue of *Tiberius*, that ſtood on this pedeſtal, lies under or near ſignior *Migliareſe*'s houſe. The diſcovery of theſe remains of antiquity was made by digging a ciſtern for keeping oil. *Gronovius* and *Fabretti* have communicated their explanations of this *baſſo-relievo*, &c. to the learned world; the former, in a particular treatiſe printed at *Leyden*, and the latter in his collection of inſcriptions.

Sepulchral inſcriptions of Turks.

A little way from the cathedral in the wall of a houſe occupied by one *Calzola*, there are four monumental inſcriptions of *Turks* or *Saracens* cut on marble in *Arabic* characters. The firſt died in the year of Chriſt 1079, the ſecond in 1181, the third in 1182, and the fourth in 1285. According to the learned *Benedictine*, *Montfaucon*, theſe prolix inſcriptions contain, beſides particulars of the perſons to whoſe memory they are erected, many ſentences out of the *Alcoran*, concerning death and a future ſtate.

The

The cathedral of *Puzzuolo* is built with large blocks of marble, and was converted from a pagan temple into a Chriſtian church. Over the frontiſpiece is the following ancient inſcription: *Cathedral.*

Calpburnius L. F. Templum Auguſto cum ornamentis.

It is now dedicated to St. *Proculus* and St. *Januarius*, whoſe ſtatues of marble ſtand in the middle of the church, with inſcriptions. Under the ſtatue of St. *Januarius* is the following: *Statue of St. Januarius.*

Urbis Liberatori Patronoque amantiſſimo
Divo Januario,
Qui, poſtquam in eodem ſui Martyrii loco
Dicatum ſibi Templum fuit,
Publici memor obſequii,
Suos Puteolos a ſepulchralibus flammis
Aſſiduiſque telluris motibus
Ardente adhuc Veſuvio M. DC. XXXI.
Servavit immunes;
Noluit enim, tremeret ſolum ſuo firmatum ſanguine;
Noluit flagraret Hoſpitium ſui triumphi laureâ decoratum.
Grati animi ergo
Hoc in ſua Cathed. monimentum erexit
Idem D. Fr. Martinus de Leon & Cardenas,
Summi Pontificis Aſſiſtens,
Atque Catholicæ Majeſtatis a latere ſtatus Conſiliarius,
Secundâ huius inſtauratione Baſilicæ
Idibus Octobris MDCXLVII.

'To the deliverer of the city, and its moſt propitious patron, St. *Januarius*, who, after a church had been dedicated to him on the very 'ſpot where he was martyred, in regard of that public mark of vene-'ration, preſerved his *Puzzuolo* from deſtructive flames and earthquakes 'during the dreadful inflammation of *Veſuvio* in 1631, being unwilling 'that the ground, which was rendered firm and ſtable by his blood, 'ſhould tremble; or that a place decorated with the laurels of his tri-'umph over death ſhould be conſumed with fire. Dr. *Fr. Martini de* '*Leon* and *Cardenas*, &c. in gratitude for the ſaint's protection, erected 'this monument the 15th of *October*, 1647, *&c.*'

At the entrance of the church, on the left-hand, is a beautiful altar of inlaid work, with a very coſtly tabernacle, in which *lapis lazuli* has not

not been spared. On the high altar the beheading of St. *Januarius* is extremely well painted: *Puzzuolo*, anciently *Puteoli*, values itself as having been honoured with the first Christian community in *Italy*; St. *Paul* *, in his journey to *Rome*, having found brethren there.

Harbour of fourteen pilasters in the sea.

The harbour of *Puzzuolo* is very commodious, and is formed by fourteen piers, or pilasters, rising above the surface of the water, which were anciently joined together by arches. The nearest pilaster on the *Puzzuolo* side consists of large blocks of that sort of stone called *piperno*, but faced with brick-work; and the interstices are filled up with a very hard mortar or cement, which is, undoubtedly, mixed up with *Puzzuolano*, or the *Puzzolo* sand. On the sides of these pilasters are vast stones, with holes in them, for fastening ships, *&c.* The force of the waves is very much broken against these piers; and many judge them bettter for securing a harbour than a continuous mole, as in the former the accumulation of sand is not to be apprehended, the waves washing it back again through the intervals between the pilasters. From the ruinous arch-work some have been induced to look upon these pilasters as the remains of a bridge; and the common people usually call it *il ponte di Caligola*, as if it were the ruins of the bridge built by that emperor from *Puzzuolo* to *Bajæ*. This error, which *Burnet* has given into, *Suetonius (in vit. Calig. c. 19.)* very plainly refutes; where he says, that what *Caligula* built was no more than a bridge of boats covered with earth, and reaching from *Bajæ* to the *Puzzuolo* mole; so that the piers in the sea before *Puzzuolo* is not only plainly distinguished by that author from the moveable bridge of *Caligula*, but he has likewise called it by the name of *moles*, which is even now applied to any *congeries* of rocks or stone that serves for the security of an harbour. That the pilasters in the sea before *Puzzuolo* did not belong to a bridge is likewise apparent from hence, that they are not placed in a strait line, but form a curve towards the north. Lastly, it is manifest, from the following inscription found entire in the sea, near this place, in the year 1575, that the above-mentioned pilasters are no remains of any of *Caligula*'s follies:

* *Acts, chap.* xxviii. *v.* 13, 14.

Imp.

Imp. Cæſar. Divi. Hadriani. Fil.
Divi. Trajani. Parthici. Nepos.
Divi. Nervæ. Pronepos. T. Aelius.
Hadrianus. Antoninus. Aug. Pius.
Pont. Max. Trib. Pot. ¯. *Cos.* II.
Deſig. III. *Opus Pilarum* VI. *

Now what neceſſity was there to repair (as the inſcription intimates) at a vaſt expence, a work ſo far from being of any adequate advantage, that it only kept up the remembrance of the infamous *Caligula*'s madneſs. This ſtone is at preſent fixed over the gate of *Puzzuolo*, with the following inſcription ſuperadded to it:

Quem lapidem Antoninus Imp. ſtatuerat, vetuſtas dejecerat, mare atque arena obduxerant; Franciſcus Murillus Regiæ Claſſis Curator ſuâ impenſâ eductum Puteolanis municipibus pari ſtudio reſtituit. A. D. MDLXXV.

'The ſtone erected by the emperor *Antoninus*, time had thrown 'down, and the ſea-water, ſand, &c. covered, till *Franceſco Murillo*, &c. 'cauſed it, at his own expence, to be removed and reſtored to the 'citizens of *Puzzuolo* in the year 1575.'

Mr. *Addiſon*, in his travels through *Italy*, quotes from *Julius Capitolinus*, *in vita Antonii Pii*, an inſcription, in which the city of *Puzzuolo* celebrates this emperor, alledging, *Quòd ſuper cætera beneficia ad hujus etiam tutelam portûs, Pilarum viginti molem cum ſumptu fornicum reliquo ex ærario ſuo largitus eſt.* 'That, beſides his other benefactions, he 'likewiſe beſtowed money out of his treaſury for building a mole of 'twenty pilaſters with arches, for the ſecurity of this harbour.' But probably Mr. *Addiſon*, truſting to *Sarnelli*'s quotation, has aſcribed to *Capitolinus* what is not to be found in his life of that emperor. This laſt-mentioned author only ſays, that *Antoninus Pius* aſſiſted ſeveral cities with money, in order to build new public works, or to repair ſuch as had fallen to decay; and this is all that can be inferred from him concerning this work at *Puzzuolo*.

As to the above-mentioned inſcription, it reſts only on *Pighi*'s credit; who, in his *Hercules Prodicius*, ſays, that he found here the following imperfect inſcription, which had, probably, belonged to a triumphal arch:

* *Seneca*, *Epiſt.* 77. likewiſe calls them *pilæ*, or pilaſters; and, according to his deſcription, one might conveniently walk round them, and ſee all the ſhips coming in and going out of the harbour.

.... *AESARI*

. . . . *AESARI. DIVI* . . . .
. . . . *IICI. NEPOTI. DIVI* . . . .
. . . . *ONINO AVG. PIO* . . . .
. . . . *OLONIA. FLAVIA* . . . .
. . . . *VPER CETERA BEN* . . . .
. . . . *VS. PILARUM. VIG* . . . . .
. . . . *QVO. ET. MVNITION* . . . .

Which may be reſtored in the following manner:

Imp. cAESARI. DIVI. Hadriani. Filio. Divi. Trajani. Part HICI. NEPOTI. DIVI. Nervæ. Pron. T. Ael. Hadriano. Ant ONINO. AVG. PIO. Pont. Max. Trib. Pot. Coſſ. p. p. coLONIA. FLAVIA. Aug. Puteolanorum. Quod. sVPER. CETERA. BENeficia. ad. hujus. etiam. tutelam. portVS. PILARVM. VIGinti. molem. cum. ſumptu. fornicum. reliQVO. ET. MVNITION. ex. ærario. ſuo. largitus. ſit.

Formerly the pilaſters that appeared above the ſurface of the water were twenty-five in number; but at preſent moſt of them do not appear above the water, and ſome have been totally demoliſhed and waſhed away by the agitation of the waves.

Cavallo Marino. The ſea about *Puzzuolo* abounds in fiſh, eſpecially of the teſtaceous kind. Here is alſo a fiſh called *Cavallo Marino*, which is not quite an inch in length, and is generally dried for keeping. The head of this little fiſh very much reſembles that of a horſe: it is often bruiſed with vinegar and honey, and applied by way of plaiſter to the part bitten by a mad dog; and the women eat them to procure a good breaſt of milk, and likewiſe apply them to the breaſt as an anodyne. This ſpecies of fiſh is alſo found on the other ſide of *Italy*, along the coaſts of the *Adriatic*; but not in ſuch abundance as they are here.

The road on the right-hand, by the *Grotto del Cane* and *Lago Agnano*, is not the neareſt way from the grotto of *Pauſilippo* to *Puzzuolo*, but that which turns off on the left towards the ſea, and runs along the coaſt: Beſides it is broader and pleaſanter, as well as ſhorter than the other road.

Monte Olivano. The barren mountain of *Olivano* lies on the right-hand of this road, and it is with a pleaſing ſurprize a traveller ſees a country, which was once only the dreary haunt of ſea-fowls, *&c.* ſo greatly improved with a road extremely commodious for carriages and horſes. The æra of this alteration was the year 1571, which is commemorated in an inſcription erected on the road.

Hot baths. There are ſeveral hot baths along the coaſt, impregnated with alum, copper, and iron. On a ſpot about five hundred paces from *Puzzuolo*, near

near the ſea, perſons labouring under the gout or rheumatiſm are laid in a hole, dug in the ground for that purpoſe, according to the ſize of the patient, and about two feet deep; where the whole body, eſpecially the part affected, is covered with the ſand which came out of the hole, and when it is too hot, they cool it by pouring ſome ſea-water on it. This method if often repeated, ſeldom fails of abating the violence, if not totally expelling the diſeaſe.

The remains of antiquity hitherto deſcribed in this letter ſhould be ſeen the firſt day, and the following ſhould be reſerved for the journey to *Cuma*, and the other neighbouring places. Without an antiquarian for his guide, a foreigner would be at a loſs; but they eaſily are to be met with in theſe parts. The firſt day is taken up with the grotto of *Pauſilypo*, and the ſecond ſpent in and about *Puzzuolo*. The uſual gratification to an antiquarian for his trouble is from ten to fifteen *Carlini* *.

Cicero's villa.

Juſt without *Puzzuolo* are the ruins of an ancient ſtructure, ſaid to be the *Villa* or *Academia Ciceroniana*, where the body of the emperor *Adrian* was depoſited till the ſenate of *Rome* built a temple at *Puzzuolo* for his interment †. According to *Pliny*, *Hiſt. Nat. lib.* xxxi. *c.* 2. this ſeat, remarkable for its fine portico and grove, ſtood near the ſea, betwixt *Puzzuolo* and the *Lago d'Averno*. After *Cicero*'s death it came into the poſſeſſion of *C. Antiſtius*.

At preſent this celebrated *Academia* is converted into a cow-houſe. Not far from it are ſome of the ruins of an old ſtructure, which paſſes for *Lentulus*'s ſeat.

Mount Gauri.

Gauri, a mountain in this neighbourhood, and in *Juvenal*, *Sidonius Apollinaris*, *Galen*, and *Statius* highly celebrated for its wine, is at preſent a barren ſpot, and called *il Monte Barbaro*; but whether this proceeds from the degeneracy of the ſoil, or the long poſſeſſion of the *Saracens*, is uncertain. However, the *Franciſcans* have a convent upon this hill, which affords a glorious proſpect. The vulgar here are poſſeſſed with a notion that immenſe treaſures lie buried in this mountain; but guarded by evil ſpirits, whoſe favour not a few endeavour to procure by incantations, *&c.*

Il Monte Nuovo.

Directly oppoſite to *il Monte Barbaro*, towards the weſt, lies *il Monte Nuovo*, or the new mountain, which roſe inſtantaneouſly in the night between the nineteeth and twentieth of *September*, 1538, during an earthquake, which cauſed a terrible devaſtation in the neighbourhood. The ſubterraneous fire, after making a wide chaſm in this place, ejected ſuch a quantity of ſtones, aſhes, ſulphur, and ſand, as within twenty-four hours formed this mountain; the perpendicular height of which is

* About four or five ſhillings.

† *Vid. Aelius Spartianus in vita Hadriani, ad finem.*

not leſs than four hundred rods, and the circumference is three *Italian* miles. *Gieronimo Borgia*, who ſaw the new mountain ſoon after its firſt appearance, and wrote a poem on it, dedicated to *Paul* III. ſays, that the height of it was thirty *ſtadia*. Several fields, houſes, cattle, and men were deſtroyed by this earthquake and eruption; and even the ſea was ſtrongly impregnated with ſulphur, and ſuddenly ebbed away above two hundred paces, and left the ſhore covered with dead fiſh. The edge or brink of the original chaſm is ſtill to be diſcerned on the mountain, tho' it be almoſt filled up; and its circuit could not be leſs than an *Italian* mile. No fire, ſand or ſtone is known to have been ejected ſince the firſt formation of the mountain. *Gaſſendi* in his *Phyſica, Sect.* iii. *membr.* i. *lib.* i. *c.* 6. *p.* 50. *Oper. tom.* ii. thinks it to have been the effects of an earthquake: his words are as follows:

Mirabilius videri poteſt, enaſci ex oppoſito non modò in continentibus montes, ſed etiam in medio mari inſulas. Nam de montibus quidem facit fidem PVTEOLANVS ILLE, quem Simon Portius ita deſcribit, ut fuerit unâ nocte ad plus quam M. Paſſuum altitudinem ex pumicibus cinceribuſque congeſtus, id nempe ſub finem Septembris anno M. D. XXXVIII.

'It may ſeem ſtill more wonderful, that not only mountains ſhoot up 'in the continent, but even iſlands in the middle of the ſea. As to 'mountains, nothing can be more notorious than that of *Puzzuolo*, which, 'according to *Simon Portio*'s account of it, was in one night, towards 'the end of *September* 1538, formed by a congeries of pumice-ſtones and 'aſhes to the height of above a thouſand paces.'

But tho' this alteration happened at the time of an earthquake, it was not cauſed by it; earthquakes indeed often overturn mountains, but never produce any; to do this, the eruption of a *Vulcano* is required. The paſſage in *Gaſſendi*, quoted above, led *Bernier* in his *Abregè de la Philoſophie de Gaſſendi, tom.* v. *p.* 127, *edit. de Lion* 1684, into a very pleaſant miſtake, where, of *Puteolanus* [*ſcilicet mons* *] he makes an author. Such errors, however ridiculous, are not uncommon in many authors. *Coiffeteau* in book iii. chap. xviii. of his tranſlation of *L. Florus*, makes the city of *Corfinium* a General of that name. *Antony Pinet*, in his *French* tranſlation of *Pliny*, by a ſtrange metamorphoſis converts two kinds of marble, one of which was called *Lapis Numidicus*, and the other *Sinandicus* into two cavaliers. The *French* tranſlator of *Bongar*'s letters miſtakes the *Altorff* academy for one *Monſieur Altorff*; whereas he might

Flagrant miſtakes of authors.

* The author ſays, *Terræ Motus*, whereas *Mons* is the word underſtood.

eaſily

eaſily have been better informed from *Thuanus*. *Ludovicus à Santo Carolo* in his *Bibliotheca Pontificia*, publiſhed at *Lyons* in 1643, takes *Articulus Smalcaldicus* to be a *Lutheran* author ſuppoſed to have written againſt the power and ſupremacy of the Pope. *Du Fer* the famous *French* geographer has tranſlated *Deſerta Loca* in *Witzen*'s map of *Tartary* by *Deſerts des Loques*. A like ſagacity gave its origin to the iſland of *Uſpiam* in ſome *French* maps of *America*; the geographers miſtaking the words of our hiſtorian, *Gallis detecta inſula uſpiam in America*. The learned *Menken* himſelf in his preface to his ingenious book *de Charlataneria Eruditorum*, mentions *Bayle*'s *Calendarium Carlananum* as a ſatire levelled againſt quackery, in *French Charlatanerie*; whereas it owes its name to *Carla*, a little town in the county of *Foix*, which was *Bayle*'s native place. How often foreigners confound the dutchy of *Wurtemberg* with the town of *Wittemberg* in the electorate of *Saxony* is ſufficiently known. *Mallet* places the county of *Reuſs* in the dutchy of *Mecklenberg*. Madame *Scuderi* brings in a *Turkiſh* baſhaw embarking at *Conſtantinople*, in order to ſail to the *Caſpian* ſea within twenty days. Madame *de Montmorency*, in the year 1672, informs count *Buſſy Rabutin*, that the *Brandenburg* forces were obliged to retreat; the *Turks* having made an irruption into the dutchy of *Pruſſia*, and taken *Kaminieck* *.

But to return to my ſubject. It is farther to be obſerved, that by the eruption of this new mountain, beſides the deſtruction of the ſuburbs and the hoſpital of *Tripergola* †, the greateſt part alſo of the *Lago Lucrino*, or *Lucrine* lake, was filled up, ſo that at preſent it has ſcarce any water; whereas among the ancients it was in great repute for its fiſh, eſpecially oyſters ‡. *Pliny*, *Hiſt. Nat. lib.* ix. *c.* 8. *Solinus*, *cap.* 17. and others relate a remarkable ſtory of a *Dolphin*, which in *Auguſtus*'s time appeared in the *Lucrine* lake, and was made ſo tame by a boy, that he would ſit upon

Lacus Lucrinus.

Tame dolphin.

* *Lettres de Buſſy*, *tom.* ii. *p.* 325. What is ſtill more extraordinary, in the year 1683, the grand Vizier loudly complained to the *French* ambaſſador at the *Porte*, that *France* had given the *Poles* free paſſage through their country to facilitate their junction with the *Imperialiſts*.

† On a diſpute betwixt the city of *Puzzuola* and the *Caſa Santa della Annunciata*, about rebuilding this hoſpital a great number of eye-witneſſes were heard concerning the particulars of the eruption of *Monte Nuovo* in 1538, which ſerved to put the fact itſelf beyond all doubt. Theſe records are to be found in the epiſcopal archives at *Puzzuolo*.

‡ *Senec. Epiſt.* lxxviii. *Horat. Epod. Od.* 2.

Non me Lucrina juverint conchylia.

'Not *Lucrine* oyſters would my palate pleaſe.'

Plin. Hiſt. Nat. lib. ix. *c.* 54. *Sergius Orata - - primus optimum ſaporem oſtreis Lucrinis adjudicavit.* '*Sergius Orata* was the firſt who diſtinguiſhed the delicate flavour of the 'oyſters of the *Lucrine* lake.'

him, and uſed frequently to croſs the lake on the dolphin's back from *Bajæ* to *Puteoli*. *Auguſtus*, according to *Suetonius*, by means of a canal joined the *Averno* and *Lucrine* lakes with the *Tyrrhene* ſea, and made the *Portus Julius* near *Bajæ* (employing twenty thouſand men in theſe works *) which are thus celebrated by *Virgil*.

An memorem portus, Lucrinoque addita clauſtra:
Atque indignantem magnis ſtridoribus æquor,
Julia qua ponto longe ſonat unda refuſo,
Tyrrheniſque fretis immittitur æſtus Avernis?

VIRG. Georg. lib. ii. v. 161.

'Or ſhall I praiſe thy ports, or mention make
'Of the vaſt mound that binds the *Lucrine* lake,
'Or the diſdainful ſea that, ſhut from thence,
'Roars round the ſtructure and invades the fence.
'There, where ſecure, the *Julian* waters glide,
'Or where *Avernus'* jaws admit the *Tyrrhene* tide.' DRYDEN.

Some think that theſe lines intimate, that *Auguſtus* only contracted the paſſage and checked the influx of the ſea into the *Lucrine* lake, in order to put a ſtop to the damages which the fiſhery ſuffered from its impetuoſity. The great change which happened in this neighbourhood in 1538, and by which the *Monte Nuovo* was produced, has alſo choaked up this canal; ſo that at preſent the lake is ſeparated from the ſea by a ſlip of land fifty or ſixty paces in breadth.

The way to *Cuma* lies betwixt *Monte Barbaro* and *Monte Nuovo*, the former being on the right, and the latter on the left hand. About half a mile from the *Lucrine* lake, on the left hand, is the *Lago Averno*, which, like the mountain *Gauri*, is exceedingly altered, but much for the better. According to ancient hiſtorians, no fiſh could live in this lake; and its noxious vapours aſcended to ſuch a height, that birds flying over it dropt down dead. Hence it is ſaid to have been called ἄορνος. *Lucret. lib.* vi. ſpeaks thus of it:

Lago Averno.

Principio, quod Averna vocant, non nomen id abs re
Impoſitum eſt; quia ſunt avibus contraria cunctis †.

* In *Vit. Octav. cap.* 16. *viginti ſervorum millibus manumiſſis & ad remum datis portum Julium apud Bajas, immiſſo in Lucrinum & Avernum Lacum mari, effecit.*

† See *Silius Ital. lib.* xii. *Pliny* and *Varro*. That nothing of this kind is now ſeen at *Averno*, is no proof that it never was ſo, as the ſulphureous or other noxious effluvia which produced ſuch effects in this lake may by earthquakes or other accidents have been obſtructed.

'Next

' Next of *Averno* ſung, and whence the name,
' And whence the rage and hurtful nature came.
' So call'd, becauſe the birds that cut the ſky,
' If o'er thoſe places they but chance to fly
' By noxious ſteams oppreſs'd, fall down and die.

CREECH.

This lake is at preſent ſtocked with variety of good fiſh, and the birds not only fly over it unhurt, but wild ducks and other aquatic fowls are to be ſeen upon it; and the adjacent vine-yards produce a very good ſort of wine. *Servius (ad Æneid. III. v.* 442.) aſcribes the noxious air about this lake in ancient times to the thick and lofty woods that then ſurrounded it, which hindered the diſperſion of the effluvia; adding, that *Auguſtus* having ordered the wood to be cut down and extirpated, the country ſoon put on a chearful appearance. This lake in ſome places is a hundred and eighty feet deep. *Boccacio* * tells us, that about three hundred years ago its water ſuddenly became ſo vitiated, poſſibly from the burſting of a vein of ſulphur, *&c.* that moſt of the fiſhes in it died. As for the ruinous temple of *Mercury* and *Neptune* near the ſea, and alſo the entrance into the ſibyl's cave, which lies on the other ſide, I ſhall take notice of them in the ſequel, as it is moſt convenient to viſit them in returning from *Bajæ*.

Nero was for making a broad and navigable canal from the lake *Averno* to *Oſtia*, of which ſome traces are ſtill remaining; but it was never finiſhed †.

Betwixt *Averno* and the city of *Cuma* is to be ſeen a part of the *Via Appia*, where two hills are joined by means of a noble arch called *Arco Felice*, built with large bricks; its height is ſeventy, and its breadth fifty-five feet: the paſſage under it is twenty feet four inches. Arco Felice.

After paſſing the *Arco Felice*, a narrow way leads to the remains of a temple, which, as the deity to whom it was conſecrated is not known, is called *il Tempio del Gigante*. The arched roof of it is divided into ſmall ſquare compartments, like thoſe in the temple of *Peace* at *Rome*, and plates of gold or ſilver and other ornaments ſeem to have been once fixed in them. This temple is thirty-ſix *palmi* in length, above thirty in breadth, and about forty in height. The *Coloſſus* which ſtands at *The giant's temple.*

* In his book *de Lacubus.*

† *Sueton in vit. Neron. c.* 31. *Inchoavit - - - foſſam ab Averno Oſtiam uſque, ut navibus nec tamen mari iretur, longitudine per centum ſexaginta millia: latitudinis, qua contrariæ quinqueremes commearent.* ' He began a canal from *Averno* to *Oſtia* for a convenient water-paſſage ' betwixt thoſe places, without going by ſea, a hundred and ſixty miles in length, and of a ' breadth ſufficient for gallies with five benches of oars to paſs by one another.' *Vide Tacit. Annal* XV. *c.* 42. *Plin. lib.* XIV.

Naples,

Naples, not far from the *Darſena*, called *il Gigante di Palazzo*, ſuppoſed to have been a *Jupiter Terminalis*, is ſaid to have been dug up near the front of this temple.

Not far from this temple, on the left-hand, is an ancient edifice, ninety-ſix *palmi* in length, and twenty-ſix in breadth, with an aperture in the roof to admit the light, which, from the many niches in the ſides, where probably the urns with the aſhes of the dead were ſet, is looked upon to have been a pagan ſepulchre.

This country affords ſeveral other remains of antiquity worth a traveller's notice; among which the antique ſtatues, which contribute ſo much to the grandeur of the yet-unfiniſhed Univerſity at *Naples* are to be reckoned.

Cuma. The greateſt part of the ancient city of *Cuma*, with its magnificent temple of *Apollo*, was ſituated on a hill which afforded a beautiful and extenſive proſpect. This city, celebrated in the times of the ancient *Romans*, is now reduced to a heap of ruins *.

The country ſtill retains a luxuriant fertility, eſpecially towards *Torre di Patria*, where it produces abundance of fig-trees of an uncommon ſize. The name of *di Patria* applied to this tower, is ſaid to be derived from the ſecond word in the following line, which *Scipio Africanus* ordered to be put upon his monument:

Scipio Africanus's *tomb.*

Ingrata Patria, ne quidem oſſa mea habes.

'Ungrateful *Rome*, thou doſt not poſſeſs ſo much as my bones.'

This place was anciently called *Linternum*; and when it was beſieged by the *Vandals* in 455, this tower was built on the ſpot where ſtood the great *Scipio*'s tomb; and the word *patria* being all that was then legible on the monument, gave name to the new tower.

Reſervoir. Near the city of *Cuma* is a very large reſervoir, with a lofty arch over it, in which are ſeveral apertures, like wells, for drawing out the water. It is built of free-ſtone, and at preſent is quite empty. As far as can be conjectured from the ſound cauſed by ſtamping with the foot againſt the bottom, there is another cavity under it.

* That it was a very populous city in *Lucan*'s time, appears from the following paſſage in that poet:

------- *Acidaliâ quæ condidit Alite muros*
Euboicam referens fœcunda Neapolis urbem.

'Where the fam'd walls of fruitful *Naples* lie,
'That may for multitudes with *Cumæ* vie.'

On the oppoſite ſide, towards the ſea-coaſt, is the entrance of a cave, ſaid formerly to have been the abode of the *Cumæan Sibyl*. If the antiquarians may be credited, this cave extends three *Italian* miles in length to the *Lago Averno*, where it has another entrance: but in ſeveral parts the paſſages have been ruined; and at the entrance near *Cuma* there is no poſſibility of advancing in it above two hundred paces. This part of it is cut out of a rock, and of a conſiderable height and breadth. A few years ago the imperial General *Wezel* cauſed an aperture with one-and-fifty ſteps to be cut in the ſide of the cave, for the conveniency of coming out of it; but the peaſants have ſince ſtopped it up. Sibyl's *cave*.

Betwixt *Cuma* and *Miſeno* lies the lake *Acheron*, or *Palus Acheruſia*, ſo well known among the ancients; and from its black water, it is, by *Virgil*, termed *tenebroſa palus*, i. e. 'the gloomy lake.' Its name of *Acheron* ſome derive from the *Greek* ἀνευ χαρας, i. e. 'without joy.' For the increaſe of its fiſhery, a canal has been made from the main ſea into this lake; by which means the waters of it have been greatly mended, and rendered fitter for fiſh to live in. Moſt of the fiſhermen live upon a little iſland in the middle of the lake; but the fiſh they catch are moſtly eels and barbles. In the ſummer great quantities of hemp and flax are mellowed here, which brings in to the *Neapolitan* hoſpital of the *Annunciata*, to which it belongs, a yearly income of eight or nine hundred *ſcudi*, the ſum for which it is uſually farmed. At preſent it is generally called *Lago della Coluccia*, or *del Fuſaro*. Acheron.

In theſe parts, as our antiquaries told us, *Servilius Vatia*, who, under the tyrannical reign of *Tiberius*, retired from court and buſineſs, had a ſeat; in the ruins of which were found ſeveral good inſcriptions, which *Capaccio* has preſerved. Among others, he gives us the following fragment: Servilius Vatia's *ſeat*.

Hîc eſt poſita Albacia Bleſilla
- - - pari ſine exemplo Fœmina
Quæ vixit annos XXX. M. V. D. XIX.
Dulciſſimæ conjugi fecit - - -

'He lies *Albacia Bleſilla* - - - a woman without an equal; who lived 'thirty years, five months, and nineteen days. Erected to his entirely-'beloved ſpouſe - - -'

Under the calamities of *Tiberius*'s intolerable reign, *Vatia*, on account of the retirement he had choſen, was cried up as the happieſt of the *Romans*; ſo that it was a common ſaying, *O Vatia, ſolus ſcis vivere*; 'O *Vatia*, thou alone knoweſt how to live.' But *Seneca* ſeems to have

have been of another mind; for he ſays, in his fifty-fifth epiſtle: *At ille latere ſciebat, non vivere. - - - Nunquam aliter hanc villam Vatiâ vivo præteribam, quam ut dicerem: Vatia hic ſitus eſt.* 'But he knew how to 'lie buried in retirement, rather than how to live. - - - I never uſed to 'paſs by his houſe, whilſt *Vatia* was alive, without ſaying, Here lies '*Vatia*.'

According to *Seneca*'s account, which is the only one extant, *Vatia*'s ſeat could not ſtand on this ſpot; but muſt have been much nearer *Baiæ*, towards the weſt: *Occurit Favonio & illum adeo excipit, ut Bajis neget.* 'It faces *Favonius*, ſo as to intercept it from *Baiæ*.' Now *Pliny, lib.* ii. *c.* 47. ſays, that *Favonius* blows from the *occaſu equinoctiali*, or weſt point. However *Seneca*, on account of its advantageous ſituation, honours *Vatia*'s ſeat ſo far, as to call it *Villa totius anni*, or a pleaſant retreat for all the year; whereas perſons of quality among the *Romans* had different ſeats according to the different ſeaſons: for they reſorted to *Baiæ* only in the cold months, or the ſpring; but their ſummer retreats were at *Tivoli* and *Freſcati*.

Piſo's baths. From this place, a narrow road among rocks, and over a ſteep eminence where a continual guard is kept, leads to the ruins of *Lucius Piſo*'s warm baths; or according to others (though, I think, not with ſufficient grounds) of a temple of *Diana*; and from thence to the de-

Bay of Baiæ. lightful bay of *Baiæ*. In this bay, which is in the form of a creſcent, the ſhips ride in perfect ſafety. On the ſea-ſhore, facing *Baiæ*, is an ancient temple of *Mercury* *, which may be looked upon as the *Pantheon* in miniature; for it is not above twenty-five common paces in diameter. It is quite round, with an aperture in the center of the roof for the admiſſion of light: two perſons directly oppoſite to each other, and whiſpering cloſe to the wall, may converſe with each other, without being over-heard by the company in the middle. Beſides the round aperture at the top, this temple has four windows. The pavement at the entrance lies a foot under water, and moſt of it is either overflowed, or covered with rubbiſh; there is alſo a large crack or fiſſure in the cupola.

Not far from this temple, and nearer *Baiæ*, is an octangular ſhell of

Temple of Venus. a temple of *Venus*, which is ſeven *palmi* thick, with eight large windows, and its inward circuit is ſeventy-three paces.

La Stanza di Venere. Behind this temple is a dark apartment hewn in a rock, called *la Stanza di Venere*, or *Venus*'s apartment, the roof of which is embel-

* This temple is alſo called *Truglio*, from *Trullus*, or *Trullum*, which ſignifies any building with a circular roof, as may be ſeen, *p.* 146. *Geſtis Innocentii III. Pontif.* For ſuch an apartment in the imperial palace at *Conſtantinople*, in which a council of the clergy was held, is known in hiſtory by the appellation of *Synodus Trullana*, or *in Trullo*.

liſhed

liſhed with *baſſo-relievo's*. Theſe pieces repreſent nothing obſcene or immodeſt, but only mythological ſtories and emblems, as a man purſuing a woman, a Cupid, ſeveral ſwans, fiſhes, feſtoons, *&c.* The marquis *de Cellemare* has ſtript this place of ſome of its beſt pieces, and a Centaur has been carried from hence to *France*; all theſe ſtatues will be totally disfigured with the ſmoke of the flambeaux which are neceſſarily uſed in ſuch dark receſſes. In a ſide chamber, to which one muſt creep through a hole, is the figure of a tree formed by a kind of ſpar; but by ſome erroneouſly ſuppoſed to be a petrified vegetable. This *ſtanza di Venere* lies betwixt the above-mentioned temples of *Venus* and *Mercury*.

The voluptuous and licentious manners of the ancient inhabitants of this country are ſufficiently known by the deſcriptions given of them by *Martial*, *Horace*, and others *. The monuments ſtill remaining, ſufficiently ſhew the ancient ſplendor and delightfulneſs of the coaſt round this bay, where there is now ſcarce a ſingle houſe to be ſeen. It muſt have once extended itſelf conſiderably farther into the ſea, ſince from *Baiæ* all along to the *Promontorium Penatæ*, in clear ſtill weather, one may diſcern under the water a large paved road, and the remains of ſeveral magnificent buildings, with grand portico's, *&c.* As for the city of *Baiæ*, which ſtood on this coaſt, there is not the leaſt remains to be ſeen of it. The fort lately built here is called *Baia*, and ſtands upon a rock; but the air of it is ſo unwholeſome, that the governor takes care every night to lie at *Puzzuolo*. Sometimes priſoners are brought to the fort of *Baia*, which is more dreaded than any other priſon in *Italy*. Baiæ.

After paſſing a precipice that projects over the ſea, you deſcend again to the ſhore; where the remains of *Hortenſius*'s *villa* are to be ſeen. This celebrated orator, *Cicero* jeſtingly calls *Triton*, becauſe he had Hortenſius's Villa.

* *Seneca*, epiſt. li. deſcribes it as *Regionem, quam ſapiens vir, aut ad ſapientiam tendens declinet, tanquam alienam bonis moribus - - - Videre ebrios per litora errantes, & commeſſationes navigantium, & ſymphoniarum cantibus perſtrepentes lacus, & alia, quæ velut ſoluta legibus luxuria, non tantum peccat, ſed publicet, quid neceſſe eſt? - - - Effœminat animos amœnitas nimia: nec dubiè, aliquid ad corrumpendum vigorem poteſt regio.* 'A country which a man of any 'wiſdom or prudence would avoid, as the bane of virtue, and deſtructive of good mo- 'rals. - - - Where is the neceſſity or pleaſure of ſeeing drunken people reeling along the 'ſhore, or the lake echoing with effeminate muſic, with the noiſe of riotous perſons ſail- 'ing on it, and other diſorders of an unbridled luxury, where they are ſo far from hav- 'ing any ſenſe of ſhame, that they publiſh their own infamy? - - - Luxuriancy of ſoil 'effeminates the mind, and the climate unqueſtionably conduces ſomething to relax the 'vigour of the mind and body.' *Propertius* calls the coaſt of *Baiæ*,

Littora quæ fuerant caſtis inimica puellis.

----- 'A licentious place
'To chaſte and modeſt virgins dangerous.'

accuſtomed the fiſhes in his ponds at this villa, to come at his call, and fed them with his own hand.

Agrippina's *tomb.* Near *Hortenſius*'s *villa* is ſhewn an ancient ruin, ſaid to have been the monument of *Agrippina*, who was put death by *Nero*, her own ſon. Within it, on the left-hand, is an apartment, to which one aſcends by a ladder, where are ſeveral *relievo's* of plaſter, repreſenting a ſphynx, a griffin, and other imaginary animals. A figure of a woman about two feet high to be ſeen here, paſſes for *Agrippina* herſelf; and adjoining to this is a ſmaller apartment, where the antiquarians ſay that her remains were depoſited; but with what truth, or even probability, is not eaſily determined. For *Tacitus*, *annal.* xiv. *c.* 9. affirms, that, even after the death of her unnatural ſon, the tomb of *Agrippina* conſiſted only of an heap of earth thrown together, betwixt *Miſenum* and a *villa* of *Julius Cæſar*. That this unfortunate princeſs had a ſeat in this neighbourhood is unqueſtionable, as appears from *Tacitus*; but the ſame writer, points out its ſituation nearer the *Lucrine* lake.

Betwixt *Baiæ* and *Cape Miſeno* are likewiſe ſeveral other remains of antiquity; but the explanations of them are moſtly grounded upon uncertain conjectures. Amongſt other pieces there has been dug up hereabouts a ſtatue of *Venus*, twice as big as the life, holding a globe in one hand, and three golden apples in the other; from whence ſome antiquarians conclude, that *Venus Genetrix* muſt have had a temple in this neighbourhood; and, as *Julius Cæſar* had a country ſeat near *Baiæ* *, others ſtill farther alledge, that he founded and built this temple.

Boalia, *a temple of* Hercules. On this coaſt there is likewiſe an ancient temple called *Boaula*, or *Boalia*, aſcribed to *Hercules*, who, according to the ancient fable, brought ſafe hither the oxen which he had ſtolen in *Spain*. Even now a ſmall diſtrict here bears the name of *Baulo*, or *Baula*, concerning which *Silius Italicus* ſays:

- - *Herculeos videt ipſo littore Baulos.* *Lib.* xii.

'*Herculean Bauli* founded on that ſhore
'He view'd.'

The antiquarians are at a loſs where to look for *Bauli*, or the *villa* whither *Nero* conducted his mother, after her coming from *Antium*. According to *Tacitus* it muſt have ſtood betwixt cape *Miſeno* and the *Lago Bajano*. Thoſe who diſtinguiſh it from *Hortenſius*'s *villa* are miſ-

* According to *Seneca*, epiſt. 51. where he alſo mentions the ſeats of *Marius* and *Cn. Pompeius* on this coaſt, and approves of their choice of ſuch a delicious country, ſaying, Theſe heroes, according to their art of war, had built their manſions, like watch-towers, on the tops of mountains. *Vide Tacit. Annal* xiv. *c.* 9.

taken,

taken, and refuted by the following lines of *Symmachus*, who himſelf was afterwards the poſſeſſor of that *villa*:

Huc Deus Alcides ſtabulanda armenta coëgit
Eruta Geryonis dè lare tergemini,
Inde recens ætas corrupta Boaulia Baulos
Nuncupat, occulto nominis indicio.
A Divo ad proceres dominos fortuna cucurrit,
Fama loci obſcuros ne pateretur heros,
Hanc celebravit, opum felix Hortenſius, aulam,
Contra Arpinatem qui ſtetit eloquio.

'Hither the god *Hercules* drove the oxen he had ſtolen from the triple 'Geryon, to be kept in ſtalls. From thence modern ages, being ignorant 'of the derivation of the name, have erroneouſly called *Boaulia*, *Bauli*. 'From the god it deſcended to illuſtrious princes, leſt the fame of the place 'ſhould ſuffer from obſcure poſſeſſors; for the powerful *Hortenſius*, who 'ſtood in competition with *Cicero* for eloquence, made this ſeat famous.'

Elyſian-fields.

That the *Elyſian*-fields extend themſelves towards the *Dead-Sea*, is taken for granted; but as for the exact ſituation, ſome look for it about the diſtrict of *Baula*, where at preſent ſtands a mean village; and in the wall, built on both ſides of the way, are ſeveral cavities, in which probably ſome urns were once depoſited. Others place the *Elyſian*-fields near the *Mercato del Sabato*, as it is called. Others again are poſitive that the *Elyſian*-fields muſt have been in the neighbourhood of *Cuma*. All theſe ſpots, the fertility of the ſoil excepted, which produce delicious fruits and wine, exhibit nothing ſo beautiful and ſtriking as to deſerve the appellation of *Elyſian*-fields.

Il Mercato del Sabato.

Il Mercato del Sabato does not ſeem to have been a market-place, where things were every *Saturday* expoſed to ſale; but rather a *circus* for public ſpectacles, exerciſes, *&c.*

Mare Mortuum.

The *Mare Mortuum*, or *Dead-Sea*, has a communication with the ſea by a ſmall canal, in which are ſeveral wire nets, *&c.* to prevent the fiſh, with which it abounds, from returning to the ſea. This lake belongs to a private perſon, who farms it for five or ſix hundred *ſcudi* a year.

Promontory of Miſeno.

On the other ſide of the *Mare Mortuum*, towards the left-hand, lies the promontory of *Miſeno*, where is ſtill to be ſeen the remains of an ancient *pharos*, or light-houſe. The *iſthmus* at the extremity near the cape, is about two hundred paces in breadth from ſea to ſea; but farther up, towards the *Dead-Sea*, it is ſcarce fifty. *Miſeno* is ſaid to derive its

name from a companion of *Æneas*, who was buried here, according to *Virgil:*

At pius Æneas ingenti mole ſepulchrum
Imponit, ſuaque arma viro, remumque, tubamque,
Monte ſub aërio: qui nunc Miſenus ab illo
Dicitur, æternumque tenet per ſæcula nomen.

Æneid. vi. *v.* 232.

'But good *Æneas* order'd on the ſhore
'A ſtately tomb, whoſe top a trumpet bore,
'A ſoldier's faulchion, and a ſeaman's oar.
'Thus was his friend interr'd, and deathleſs fame
'Still to the lofty cape conſigns his name.' DRYDEN.

Grotta Traconaria.

This promontory is almoſt entirely undermined, and the *Grotta Traconaria* *, vulgarly called *Dragonara*, under it, is very well worth obſerving. It is divided by twelve large pilaſters into five walks, or iſles. The middle is the broadeſt, and (beſides the entrance, which is ſixty-eight feet) is a hundred and ſeventy-eight feet long; the reſt being only a hundred and ſeventy. They are all of the ſame height which is twenty feet. The four paſſages which cut theſe walks at right angles are of an unequal length, from a hundred and eighty, to two hundred and twenty-four feet. The breadth of the walks is about four feet, and the walls are of free-ſtone. The uſe of ſuch a building is not known with any certainty; but it is moſt probable that it ſerved for a reſervoir of freſh water; which was here the more neceſſary, part of the *Roman* fleet being ſtationed at *Miſeno* †.

There are alſo many other ruins to be ſeen here, which ſhews that this promontory was once covered with magnificent buildings. In the year 1699, the pedeſtal of a pillar or ſtatue, five feet high, and three in breadth, with the following inſcription, was found here:

* *Traconeſ*, in the middle ages, ſignified ſubterraneous paſſages and caverns. *Vid. Voſſius, lib.* iii. *de vitiis ſerm. c.* 53.

† *Vide Plin. lib.* vi. *epiſt.* 16. & 20. but eſpecially *Tacit. Hiſt. lib.* iii. *c.* 57. to which may be added the nearneſs of the *Portus Julius.*

Juſſu

Juſſu
Jovis Optimi Maximi
Damaſceni
Sacerdotes
M. Nemonio M. F. Pal.
Eutychiano
Sacerdoti honorato
Equo publico ab
Imp. Antonio Aug.
Pio P. P.
Adlecto in ordinem
Decurion. Puteolanor.
aedili
M. Nemonius Calliſtus P.
Sacerdos remiſſa
Collatione.

The city of *Miſeno* was in the middle of the ninth century deſtroyed by the *Saracens*; ſo that at preſent no remains of it are to be ſeen. The diſtance from *Cuma* to this promontory is five *Italian* miles. Oppoſite to it are the iſlands of *Procita* and *Iſchia*, both producing plenty of fruit and excellent wine, and affording ſeveral pleaſant ſpots for hunting. *Procita* is ſomething above ſix *Italian* miles in circumference, and contains about four thouſand inhabitants. Procita *and* Iſchia.

Iſchia anciently bore the name of *Enaria* or *Pitecuſa*. Its circumference, including the windings of the coaſt, is eighteen *Italian* miles: it lies about two miles from *Procita*. Formerly it ſuffered frequent damages from *Vulcano's*, and eſpecially in the year 1301: but for theſe laſt two or three centuries no fiery eruptions have happened here; and the ſmoke ſeen here and there to iſſue from betwixt the rocks proceeds from the hot ſprings and baths, of which there are in this iſland above thirty ſtill in vogue; not to mention ſeveral ſudatories for which it is famous.

On this ſide the *Mare Mortuum* in returning from *Miſeno* is the *Piſcina Mirabilis*, to which one deſcends by forty ſteps, part of which are at preſent in a ruinous condition. It is a ſquare vault ſupported by forty-eight pillars; its length is two hundred and fifty *palmi*, the breadth a hundred and ſixty, and its height near forty. The pillars are diſpoſed in four rows, making five walks or iſles. This unqueſtionably was a reſervoir; and the ſquare apertures in the roof, of which there are thirteen, were made for drawing out the water. The pavement is made ſloping Piſcina Mirabilis.

ſloping towards the center, that the ſediment of the water gathering there, might be the more conveniently removed when it was empty.

This water is impregnated with *Tartar*, ſo that the bottom and pillars, as high as the ſurface of the water uſed to riſe, are incruſted with it: it is of ſuch a hardneſs as ſcarce to be ſeparated from the ſtone with hammers. The cement on the upper part of the pillars and walls where the water has not reached, which is about five *palmi*, is far from being ſo hard. This confutes the ſuppoſition, that the incruſtation with which the lower parts of the work is covered, is a particular kind of mortar or cement compounded of the whites of eggs and pulveriſed marble, ſaid to be uſed by the ancients.

It is much diſputed by whom the *Piſcina Mirabilis* or wonderful reſervoir was built. Some attribute it to *Lucullus*, who had a ſuperb palace in this neighbourhood: others are of opinion, that *Agrippa* had it made for the conveniency of the *Miſeno* fleet, or for watering the gardens; and the chambers near it called *Cento Camerelle* ſeem to have been deſigned for the ſame purpoſe. As for the opinion of their being priſons for the Chriſtians under ſentence of death in *Nero*'s time, it has not the leaſt probability on its ſide. This work which very much reſembles the labyrinths, as they are called, at *Puzzuolo*, is lofty and in pretty good condition; the galleries are long and narrow, and ſeveral of the doors are broken down.

In returning from *Bajæ* to *Puzzuolo*, there is a road cloſe by the ſea, hewn through a rock; and near it is the following inſcription:

Semitæ
In ſubjecti pelagi lubricitate
Furto ab Hercule aggeratæ,
Lucro à Cæſare Dictatore reparatæ,
Oſtentationi ab Agrippa reſtitutæ,
Æſtibus ejuſdem pelagi disjectæ
Hanc
CAROLO II. REGE
In hujus montis firmitudine,
Hominum ſalubritati reſtitutis Thermis,
Petrus Antonius Aragonius
Subſtituit,
Quæ
Prudentiore excogitata Hercule,
Meliori deſtinata uſui,
Nec Cæſares expectabit, nec Agrippas,
Per Aragoniam viam

Iter

Iter perge, viator, ad Bajas,
Eæ enim non luxui thermas
Sed ſaluti paratas exhibent,
Marmor quas ſuppoſitum docet.
P. P. A. D. M.DC.LXIIX.

'Inſtead of the road raiſed for theft by *Hercules* amidſt the fury of the 'waves, repaired by *Cæſar* when dictator, for ſelf-intereſt, and reſtored 'by *Agrippa* again for oſtentation, and after all ruined by the violence 'of the ſea, *Pedro Antonio* of *Aragon*, in the reign of *Charles* II. hav-'ing for the health of the public, put the baths in a good condition, has 'on the firmneſs of a rock, ſubſtituted this road, contrived by a wiſer '*Hercules*, deſtined to a better purpoſe, and which will ſtand in no need 'of a *Cæſar* or an *Agrippa*. Traveller, go on chearfully along the *Ara-'gonian* road to *Bajæ*, where, as the marble underneath informs thee, are 'noble baths, not ſubſervient to luxury but conducive to health. 1668.'

In returning from the remains of *Julius Cæſar*'s palace, you paſs through an arched way hewn through the rocks like a long cavern, at the end of which are the celebrated warm baths, or rather, as they are indeed commonly called *i Sudatorii* or ſudatories of *Tritoli*. They have two entrances, but afterwards are divided into ſix long apartments, where the heat is ſcarce ſupportable, till cuſtom has inured one to it. A ſtranger ſhould not go in without a guide and ſome flambeaux, as one may without ſuch precaution fall into dangerous holes. In ſome parts of theſe ſudatories are warm ſprings, one of which, at the end of a long paſſage of a hundred and twenty paces, is ſo hot, that a man can ſcarce bear a finger in the water of it, even after it has been carried out of the mouth of the cavern. Three times a year the hoſpital of the *Annunciata* ſends hither whole caravans of patients, and the women have ſeparate ſudatories aſſigned them. This operation generally laſts ſeven days, and is begun about the 24th of *June*. Theſe paſſages in the rocks, it is probable, were at firſt made for diſcovering the warm ſprings, of which manifeſt traces are to be perceived on the top of the mountain, and even in the adjacent ſea. But probably when theſe paſſages were cut in the rock, the heat might not be ſo intenſe as at preſent; for now, in a few minutes, a perſon ſtript naked is put into a profuſe ſweat. This increaſe of the heat may poſſibly be owing to the admiſſion of the external air. This place has ſomething of the aſpect of a mine, where the paſſages are about ſeven or eight *palmi* high and four in breadth. It is not uncommon that, in ſome places, the ſulphureous exhalation kindles into a ſmall flame, which, though it appears inconſiderable,

Sudorii di Tritoli.

conſiderable, is not to be approached without danger. On the road which has been pierced through the rocks, and before the entrance into theſe ſudatories, are ſix apartments, all hewn out of the rock; which alſo ſerve for ſudatories, as the heat iſſuing from the paſſages above-mentioned can be communicated to them. Formerly on the walls of theſe apartments were ſeen paintings and inſcriptions expreſſing the diſtempers for which every apartment was beſt adapted; but nothing of theſe is now to be ſeen. This, as it is ſaid, is owing to the envy and avarice of the *Salerno* phyſicians; the wonderful cures of theſe baths being a detriment to their profeſſion. The preſent phyſicians of *Naples* are ſo far from looking on the *Tritoli* ſudatories with an evil eye, that they not only preſcribe the uſe of them, but have publiſhed a great number of inſcriptions and *Latin* verſes, with directions for the right application of moſt of the baths and ſudatories in *Naples*.

The main ſea waſhes againſt the rocks in which the ſudatories have been cut, and the ſands at the depth of four or five inches under water
Balle marine. are very warm. Spunge, pumice-ſtones and *balle marine*, are thrown up in great quantities along the ſhore: the laſt are large round balls, compoſed of filaments like hairs, and not very different from the balls found in the maws of young calves. The pumice-ſtone is ſuppoſed to be ejected by a *Vulcano*, and that its porouſneſs is owing to the diſſolution of its ſaline particles by the ſea-water. It muſt be owned, that they are found in great abundance in the *Sicilian* ſea, near the iſlands of *Stromboli*, *di Volcano*, *Iſchia*, and other parts near burning mountains; yet, without examining particularly how the pumice-ſtone is formed, a ſubterraneous fire, or a *Vulcano* is not neceſſary for that purpoſe; for great numbers of ſuch ſtones are found in lakes far enough from any *Vulcano's*. *Bocconi*, in his remarks, mentions a kind of red pumice-ſtones frequently met with in the mountains of *Radicofani* near *Florence*; they are alſo found in ſome rivers.

From *Tritoli* it is proper to return to the *Lago Averno*, to take a view of ſome antiquities on this ſide, and likewiſe of the entrance into the
Sybils *cave*. ſybil's cave. From this entrance to the other near *Cuma*, already deſcribed, which is four *Italian* miles, there is ſaid to have been in ancient times a lofty paſſage, which, according to *Strabo*, was diſcovered in *Auguſtus*'s time. But time and earthquakes have cauſed ſuch alterations here, that to get to the entrance of the grotto, one is obliged to crawl ten or twelve paces along the ground; and to leave a ſervant without, in order to fetch proper aſſiſtance, in caſe, as it has ſometimes happened, the entrance of the cave ſhould be filled up by the falling in of the earth and ſtones. Within the grotto there is a large arched paſſage hewn out of the rock, near four hundred paces in length; you then deſcend on

on the right into another paſſage where the heat is greater, and overflowed with warm water; ſo that without boots there is no proceeding any further. Beyond this there is an apartment, in which is a kind of ſtone trough, by ſome antiquarians ſuppoſed to be the *Sybil*'s bath, and by others her bed; on the walls are ſeveral figures made of ſmall ſtones and ſhells of different colours curiouſly arranged. The pavement is alſo a moſaic work, but cannot be ſeen diſtinctly, as it is covered with water. Whether this cave was made for warm baths, or to provide ſtones for the great number of palaces which anciently ſtood in its neighbourhood; or whether it was deſigned for a refreſhing cool retreat, or for ſome other more important uſe, probably, will never be aſcertained. The pagan prieſts finding ſuch a place ready finiſhed to their hands, it was no difficult matter for them to turn it to their advantage in their impoſtures and pretended oracles: but that ſuch a ſpacious and expenſive ſubterraneous ſtructure was no more than the manſion of a Sibyl is the more incredible, as all the ſtories of the ancients about Sibyls, upon examination, are found to be entirely fabulous.

Here the *Lago Averno* is twenty-five fathoms deep, and almoſt entirely ſurrounded with a riſing ground; ſo that a canal of communication with the ſea, which need not be above the length of half an *Italian* mile, would make it one of the moſt commodious harbours in the world. *Depth of the Lago Averno.*

Near the banks of this lake are to be ſeen the ruins of a building, by ſome ſaid to have been a temple of *Mercury*, and by others, of *Neptune*. Others again will have it to be the temple of *Apollo* deſcribed by *Virgil*; but nothing can be plainer, than that the poet is ſpeaking of a temple ſtanding on a hill *. This ſtructure, whatever it was, is octangular without, but the inſide is a perfect circle, about thirty-ſix *palmi* in diameter. The roof is fallen in. *Ancient temple.*

On the ſide of the *Lucrine* lake towards the ſea is a hill with a deep rent on its ſummit; and the poor illiterate people are taught to believe that it was made at our Saviour's crucifixion, and was the paſſage thro' which

* *At pius Æneas arces, quibus altus Apollo*
Præſidet, horrendæque procul ſecreta Sybillæ
Antrum immane petet. Æneid. vi. v. 9,

'The pious prince aſcends the ſacred hill
'Where *Phœbus* is ador'd, and ſeeks the ſhade,
'Which hides from ſight his venerable maid:
'Deep in a cave the *Sibyl* makes abode.' DRYDEN.

Paſſage into Limbus Patrum.

he deſcended into the *Limbus Patrum*, in order to releaſe the patriarchs; and to this the mountain owes the name of *il Monte di Chriſto.*

All theſe curioſities, excluſive of the iſlands, take up a compaſs of thirty-five or forty *Italian* miles; which ſhews that a very ſuperficial view of them can hardly be taken in one day, though ſome travellers pretend to have done it. The narrow ſtony roads in theſe parts are ſcarce practicable for carriages, and therefore a ſaddle-horſe is beſt for this excurſion, which may be hired for ſix * *carlini* a-day.

* Two ſhillings ſterling.

A CHRO-

A CHRONOLOGICAL and HISTORICAL LIST OF THE Moſt Celebrated PAINTERS, SINCE THE Revival of PAINTING in the Thirteenth Century.

As the Author, in his Deſcription of the moſt remarkable Paintings extant, has mentioned ſeveral of the great Maſters in that Art; the following TABLE, though not to be found in the Original, cannot but be uſeful to the Curious. Thoſe Readers, who are not acquainted with the Hiſtory of Painting will here ſee, at one View, in what Age ſuch an eminent Artiſt lived, where he reſided, in what Branch he excelled, &c.

The TABLE is divided into *ſix* Columns: The *firſt* contains the Painter N the *ſecond*, that of the Maſter who inſtructed him; the *third*, the I Birth; the *fourth*, ſhews what particular Branch of Painting, a he excelled in; the *fifth*, the Place of his Reſidence; and t of his Death.

This will ſhew the gradual Improvement of that noble Art, in *Italy* by the Family of the *Medicis*; who drew into *Flor* the *Turks* had baniſhed out of *Greece*, after the taking *Mahomet* the Second.

Painters Names.		Disciples of
Giovanni Cimabue,	*a*	Certain *Greek* Painters who came to *Italy,*
Giotto,	*b*	*Cimabue,*
John Van Eyck, or *Jean de Bruges,*	*c*	*Hubert Van Eyck* his Brother,
Maſaccio,	*d*	*Maſolino,*
Giovanni Bellini,	*e*	*Giacopo* his father,
Gentile Bellini,	*f*	His father,
Luca Signorella da Cortona,	*g*	*Pietro del Borgo,*
Leonardo da Vinci,	*h*	*Andrea Verocchio,*
Pietro Perugino,	*i*	*Andrea Verocchio,*
Andrea Montegna,	*k*	*Giacobo Squarcione,*
Frà Bartolomeo di San Marco,	*l*	*Raphael* for Perſpective,
Timoteo Vite da Urbino,	*m*	Imitated *Raphael,*
Albert Durer,	*n*	
Michael Angelo Buonaroti,	*o*	*Domenico Ghirlandajo,*
Giorgione da Caſtelfranco,	*p*	*Giov. Bellini,* imitated *Leo. da Vinci,*
Titiano Vecelli da Cadore,	*q*	*Giov. Bellini,* imitated *Giorgione,*
Andrea del Sarto,	*r*	*Pietro di Coſino,*
Pellegrino da Modena,	*s*	*Raphael,*
Baltaſſar Peruzzi da Siena,	*t*	
Rafael Sancio da Urbino,	*u*	*Giov. Sancio* his father, and *P. Perugino,*
Mecherino da Siena, otherwiſe *Domenico Beccafumi,*	*w*	Firſt imitated *P. Perugino,* afterwards ſtudied *M. Angelo* and *Raphael,*
Sebaſtiano del Piombo,	*x*	*Giov. Bellini, Giorgione,*
Bacio Bandinelli,	*y*	*Giov. Fr. Ruſtici,*
Giov. Antonio Regillo, called *Licinio da Pordenone,*	*z*	Studied *Giorgione,*
Biagio Puppini Bologneſe,	*a*	
Fr. Primaticcio Bologneſe,	*b*	*Giulio Romano,*
Giulio Romano,	*c*	*Raphael,*
Maturino,	*d*	*Raphael,*
Antonio Allegri da Correggio,	*e*	*Fr. da Modena, Montegna,*
Lucus de Leyde,	*f*	
Giacopo da Pontormo,	*g*	*L. Da Vinci, Albertinelli, Coſino, del Sarto,*
Polidoro di Caravaggio,	*h*	*Raphael,*
Le Roux of *Florence,*	*i*	Studied *Michael Angelo,*
Martin Heemſkerk,	*k*	*John Lucas, Schoorel,*
Battiſta Franco, called *il Semolco,*	*l*	Studied *Michael Angelo,*
John Holbein,	*m*	His father,
Perino del Vaga,	*n*	Studied *Michael Angelo* under *Raphael,*

Born in	Excelled in	Resided at	Died in
a 1240,	History-pieces,	*Florence*,	1300.
b 1276,	History, Sculpture, Architect.	*Florence*,	1336.
c 1370,	History,	*Flanders*,	1441.
d 1417,	History,	*Florence*,	1443.
e 1420,	History, Portrait, Architect.	*Venice*,	1510.
f 1421,	History, Portrait, Architect.	*Venice, Conſtantinople*,	1501.
g 1439,	History,	Several parts of *Italy*,	1512.
h 1445,	Hiſt. Port. Sculpt. Architect.	*Florence, Paris*,	1520.
i 1446,	History,	*Florence, Sienna*,	1524.
k 1451,	History, Portrait,	*Mantua, Rome*,	1517.
l 1469,	History,	*Florence*,	1517.
m 1470,	History,	*Urbino, Rome*,	1524.
n 1470,	History, Portrait, Engrav.	*Nuremberg*,	1528.
o 147$\frac{4}{7}$,	History, Sculpture, Architect.	*Florence*,	155$\frac{2}{7}$.
p 1477,	History, Portrait,	*Venice*,	1511.
q 1477,	History, Portrait, Landſcape,	*Venice*,	1576.
r 1478,	History,	*Florence*,	1530.
s	History,	*Rome, Modena*,	
t 1481,	History, Architecture,	*Rome*,	1536.
u 1483,	History, Port. Architect.	*Florence, Rome*,	1520.
w 1484,	History, Sculpture,	*Rome, Sienna*,	1549.
x 1485,	History, Portrait,	*Venice, Rome*,	1547.
y 1483,	History, Sculpture,	*Florence*,	1559.
z 1484,	History,	*Venice, Friuli*,	1540.
a	History,		
b 1490,	History, Architecture,	*Bologna, Mantua, France*,	
c 1492,	History, Architecture,	*Rome, Mantua*,	
d	History,	*Rome*,	
e 1472,	History,	*Lombardy*,	
f 1494,	History, Engrav.	The *Netherlands*,	
g 1494,	History, Portrait,	*Florence*,	
h 149$\frac{2}{7}$,	History,	*Rome, Naples, Meſſina*,	
i 1496,	History,	*Florence, Rome, France*,	
k 1498,	History,	*Holland*,	
l	History,	*Rome, Florence, Urbino, V*	
m 1498,	History, Portrait,	*Switzerland, London*,	
n 1500,	History,	*Florence, Rome*,	

Painters Names.		Disciples of
Girolamo da Carpi,	*a*	*Benevenuto Garofalo,* ſtudied *Correggio,*
Ugo da Carpi,	*b*	
Fr. Mazzuoli, called *il Parmeſano,*	*c*	His two Uncles,
Giacomo Palma, or *Old Palma,*	*d*	Studied at *Rome,* and had ſome inſtructions from *Titian,*
Daniel Riccarelli da Volterra,	*e*	*Il Sodoma, Balt. Peruzzi,*
Franceſco Salviati, otherwiſe *Fr. de Roſſi,*	*f*	His Father, *B. Bandinelli, And. del Sarto.*
Giacopo Ponte da Baſſano, the father,	*g*	Studied *Giov. Bellini,*
D. Giulio Clovio,	*h*	*Guilio Romano,*
Pirro Ligorio,	*i*	*Guilio Romano,*
Giorgio Vaſari,	*k*	*Guillaume de Marſeilles, A. de Sarto, Mich. Angelo,*
Paris Bordon,	*l*	*Titian,* imitated *Giorgione,*
Giacomo Robuſti, il Tintoretto,	*m*	*Titian,* deſigned after *Michael Angelo,*
Gio. Porte, afterwards called *Giuſeppe Salviati,*	*n*	*Franceſco Salviati,*
Sir *Antony More* of *Utrecht,*	*o*	*Schoorel,*
Francis Floris,	*p*	*Lambert Lombart,* ſtudied *M. Angelo,*
Paolo Farinati,	*q*	*Ant. Badille, Niccolo Golfino,*
Pelligrino Tibaldo,	*r*	*Daniel da Volterra,*
Andrea Schiavone,	*s*	Imitated *Parmeſano,*
Luca Cambiaſi, or *Cangiaſi,*	*t*	His Father,
Frederico Barrocci,	*u*	*Battiſta Venetiano,* ſtudied *Raphael* and *Correggio,*
Girolamo Mutiani da Breſſcia,	*w*	*Romanino,* ſtudied *M. Angelo* and *Titian,*
Taddeo Zucchero,	*x*	*Ottaviano* his Father, *Pompeo da Fano,*
Bartolomeo Paſſerotto,	*y*	*Giacopo Vignuola, Taddeo Zucchero,*
Paolo Calliari, Veroneſe,	*z*	His Father, and *Ant. Badille,*
Frederico Zucchero,	*a*	*Taddeo Zucchero,*
Martin de Vos,	*b*	Studied in *Italy,*
Giacomo Palma,	*c*	His Father *Antonio,* Nephew to old *Palma,* ſtudied alſo *Titian* and *Tintoretto,*
Paul Bril,	*d*	
Raſaellino de Reggio di Modena,	*e*	*Frederico Zucchero,*
Luigi Caracci,	*f*	*Proſpero Fontana, Camillo Procaccino,*
Antonio Tempeſta,	*g*	*John Strada* a *Fleming,*
Auguſtino Caracci,	*h*	*Pr. Fontana Lu.* and *An. Caracci,*
Luigi Cigoli, or *Civoli,*	*i*	Studied *And. del Sarto,* and *Correggio,*

Born in	Excelled in	Reſided at	Died in
a 1501,	Hiſtory, Architecture,	*Bologna, Modena, Ferrara, Venice,*	1556.
b			
c 1504,	Hiſtory, Portrait,	*Rome, Parma,*	1540.
d 1508,	Hiſtory, Portrait,	*Rome, Venice,*	1556.
e 1509,	Hiſtory, Sculpture,	*Rome, Florence,*	1566.
f 1510,	Hiſtory, Portrait,	*Rome, Florence, Venice,*	1563.
g 15$\frac{0}{10}$,	Hiſtory, Anim. Landſcape,	*Baſſano, Venice,*	1592.
h 1$\frac{5}{49}$,	Hiſtory, Miniat.	*Rome,*	1578.
i	Hiſtory, Architecture,	*Naples, Rome,* &c.	1573.
k 1511,	Hiſtory, Portrait,	*Piſa, Bolog. Flor. Ven. Nap. Rome,*	1574.
l 15$\frac{12}{83}$,	Hiſtory, Portrait,	*Venice, France,*	
m 1512,	Hiſtory, Portrait,	*Venice,*	1594.
n 15$\frac{16}{15}$,	Hiſtory,	*Venice,*	1585.
o 1519,	Hiſtory, Portrait,	*Italy, Spain, Flanders, England,*	1575.
p 1520,	Hiſtory,	*Antwerp,*	1570.
q 15$\frac{32}{40}$,	Hiſtory, Sculpture, Architect.	*Verona, Mantua,*	1606.
r 1522,	Hiſtory, Architecture,	*Bologna, Rome, Milan, Modena,*	1592.
s 1522,	Hiſtory,	*Venice,*	1582.
t 1527,	Hiſtory,	*Genoa, Spain,*	1583.
u 1528,	Hiſt. eſpecially relig. ſubjects.	*Urbino, Rome,*	1612.
w 1528,	Hiſtory, Portrait,	*Rome,*	1590.
x 1529,	Hiſtory,	*Rome,*	1566.
y	Hiſtory, Portrait,	*Rome,*	
z 1533,	Hiſtory, Portrait,	*Venice,*	1588.
a 15$\frac{40}{41}$,	Hiſtory, Portrait,	*Rome, France, Spain, England,*	1609.
b 1540,	Hiſtory,	*Antwerp,*	1604.
c 1544,	Hiſtory,	*Venice,*	1628.
d 1550,	Landſcape,	*Antwerp, Rome,*	1622.
e 1552,	Hiſtory,	*Rome,*	1580.
f 1555,	Hiſtory,	*Bologna, Rome,*	1619.
g 1555,	Battles, Hunting, Sea-pieces,	*Rome,*	1630.
h 1557,	Hiſtory, Engraving,	*Bologna, Rome, Parma,*	1602.
i 1559,	Hiſtory,	*Florence, Rome,*	1613.

Painters Names.		Diſciples of
Annibal Caracci	*a*	*L. Caracci*, ſtudied *Corregio*, *Titian*, *Raphael*, and the ancients,
Gioſeppe Ceſari d'Arpino, called the Cavaliere *Gioſeppino*,	*b*	*Raphael da Reggio*, *Lelio da Novellara*,
John Rothamar,	*c*	His Father, and *Tintoretto*,
Cavaliere *Franceſco Vanni*,	*d*	His Father, imitated *Barocci*,
Michael Angelo Ameriggi da Caravaggio,	*e*	Cavaliere *Gioſeppino*,
John Breugle, called *Breugle de Velours*,	*f*	*Peter Goekint*, ſtudied in *Italy*,
Ventura Salinbena,	*g*	*Archangelo*,
Adam Elſheimer,	*h*	*Philip Uffenbach*, ſtudied at *Rome*,
Guido Rheni,	*i*	*Dion Calvert* and the *Caracci's*,
Peter Paul Rubens,	*k*	*Adam Vannoort*, *Otho Venius*, ſtudied in *Italy*,
Franceſco Albani,	*l*	*Dion Calvert*, *Guido*, and the *Caracci's*,
Gioſeppe Ribera, *Spagnoletto*,	*m*	*M. Angelo Caravaggio*,
Domenico Zampieri, called *Domenichino*,	*n*	*Dion Calvert*, and the *Caracci's*,
Cav. *Giovanni Lanfranco*,	*o*	*Aug.* and *An. Caracci*, ſtudied *Raphael* and *Correggio*,
Simon Vouet,	*p*	His Father,
Antonio Caracci, called *Il Gobbo*,	*q*	*Annibal Caracci*,
Giov. Franceſco Barbieri, called *il Guercino da Cento*,	*r*	*Bennedetto Gennari*,
Nicholas Pouſin,	*s*	Studied the ancients and *Raphael*,
Pietro Berettini da Cortona,	*t*	A *Florentine* maſter at *Rome*,
Mario Nuzzi de' Fiori,	*u*	*Tommaſo Salini*,
Antony Vandyk,	*w*	*Paul Rubens*,
Gaſpar Dughet, afterwards called *Pouſſin*,	*x*	His brother-in-law *Nic. Pouſſin*,
Michael Angelo Cerquozzi delle Battaglie,	*y*	*Antonio Salvati*, *Bologneſe*,
Benedetto del Caſtiglione, a *Genoeſe*,	*z*	*Bart. Paggi*, inſtructed by *Vandyk*, and ſtudied *Pouſſin*,
Claude-Gille de Lorraine,	*a*	*Auguſtino Taſſo*,
Andrea Ouche, or *Sacchi*,	*b*	*Albani*,
Rembrandt van Rheyn,	*c*	*Laſtman* of *Amſterdam*,
Giacomo Corteſi, a *Jeſuit*, called *Il Bourguignone*,	*d*	

Born in	Excelled in	Reſided at	Died in
a 1560,	Hiſtory,	*Bologna, Rome,*	1609.
b 1560,	Hiſtory,	*Rome, Naples,*	1640.
c 1564,	Hiſtory,	*Venice, Bavaria,*	1604.
d 1568,	Hiſtory, Religious Subjects,	*Sienna,*	1615.
e 1569,	Hiſt. Fig. half length,	*Rome, Naples, Malta,*	1609.
f 1569,	Country Life, Landſcape Fairs, in little,		1625.
g	Hiſtory,	*Rome,* &c.	
h 1574,	Hiſt. Landſc. Night-pieces,	*Rome,* &c.	1610.
i 1575,	Hiſtory,	*Bologna, Rome,*	1642.
k 1577,	Hiſtory, Portrait,	*Antwerp,*	1640.
l 1568,	Hiſtory,	*Bologna, Rome,*	1660.
m	Hiſtory,	*Naples,*	
n 1581,	Hiſtory,	*Bologna, Rome, Naples,*	1641.
o 1581,	Hiſtory,	*Rome, Parma, Naples,*	1647.
p 1582,	Hiſtory, Portrait,	*Rome, Paris,*	1641.
q 1583,	Hiſtory,	*Rome,*	1618.
r 1590,	Hiſtory,	*Rome, Bologna,*	1666.
s 1599,	Hiſtory, ſmall Figures,	*Rome,*	1665.
t 1596,	Hiſtory,	*Rome, Florence,*	1669.
u 1599,	Flowers,	*Rome,*	1672.
w 1599,	Hiſtory, Portrait,	*Antwerp, Italy, London,*	1641.
x 1600,	Landſcape,	*Rome,*	1660.
y 1600,	Battles, Fruit,	*Rome,*	1660.
z	Hiſtory, Landſ. Animals,	Travelled in *Italy,*	
a 1600,	Landſcape,	*Rome,*	1682.
b	Hiſtory,	*Rome,*	1668.
c 1606,	Hiſtory, Portrait,	*Holland,*	1628.
d	Battles,		

Painters Names.		Disciples of
Adrian Brouwer,	*a*	*Francis Hals*,
Samuel Cooper,	*b*	*Hoskin*, studied *Vandyk*,
William Dobson,	*c*	
Michael Angelo Pace, called *Campidoglio*,	*d*	*Fioravanti*,
Abraham Diepenbeck,	*e*	*Paul Rubens*,
Pietro Testa,	*f*	
Salvator Rosa,	*g*	*Danel Falcone*,
Filippo Laura,	*h*	
Carlo Dolce,	*i*	
Eustache le Sueur,	*k*	*Vouet*,
Sir *Peter Lely*,	*l*	*De Grebber* of *Haerlem*,
Sebastian Bourdon,	*m*	Studied at *Rome*,
Charles le Brun,	*n*	His Father, and *Vouet*,
Carlo Maratti,	*o*	*Andrea Sacchi*,
Luca Giordano, called *Luca Frà Presto*,	*p*	*Pietro da Cortona*,
Ciro Ferri,	*q*	*Pietro da Cortona*,
John Riley,	*r*	*Zoust Fuller*,
Gioseppe Passari,	*s*	*Carlo Maratti*,
Laurent de la Hire,	*t*	
Michael Corneille,	*u*	*Vouet*,
Michael Dorigny,	*w*	*Vouet*, and his Father,
Nicolas Mignard,	*x*	*Vouet*,
Philippe de Champugne,	*y*	*John Bouillon* of *Brussels*,
Francis Chauveau,	*z*	*De la Hire*,
Nicolas Loyr,	*a*	*Bourdon*,
Giacopo Stella,	*b*	*Stella* his Father,
Charles-Alfonse du Fresnoy,	*c*	*Perrier*, *Vouet*, studied id *Italy*,
Boulogne the elder,	*d*	
La Fosse,	*e*	
Jouvenet.	*f*	*Le Brun*,
Coypel,	*g*	
Le Moine,	*h*	
Sir *Godfrey Kneller*,	*i*	

Born in	Excelled in	Resided at	Died in
a 1608,	Peasants and Drollery,	*Antwerp*,	1640.
b 1609,	Portrait in Miniature,	*London*,	1672,
c 1610,	Portrait,	*London, Oxford*,	1647,
d 1610,	Fruit, inanimate Subjects,	*Rome*,	1670.
e	History,		
f 1611,	History,	*Rome*,	1648.
g 1614,	History, Landscape,	*Rome*,	1673,
h	History in Little,		
i 1616,	History,		1694.
k 1617,	History,	*Paris*,	1655.
l 1617,	Portrait,	*London*,	1680.
m 1619,	History, Landscape,	*Rome, Sweden, Paris*,	1673.
n 1619,	History, Battles,	*Paris*,	1690.
o 1624,	History, Portrait,	*Rome*,	1713.
p 1626,	History,	*Rome, Flor. Naples, Madrid*,	1694.
q	History,		
r 1646,	Portrait,	*London*,	1691.
s 1654,	History,	*Rome*,	1714.
t	History,	*Paris*,	1658.
u 1603,	History,	*Paris*,	1664.
w 1617,	History, Engraving,	*Paris*,	1665.
x	History, Portait,	*Avignon, Paris*,	1668.
y 1602,	History, Portrait,	*Brussels, Paris*,	1674.
z	History, Engraving,	*Paris*,	1674.
a	History,	*Rome, Paris*,	1679.
b 1606,	History,	*Rome, Paris*,	1647.
c 1611,	History,	*Rome, Venice, Paris*,	1638.
d	History, Portrait,	*Paris*,	
e	History,	*Paris*,	
f 1644,	History,	*Paris, Rouen*,	1717.
g	History, Portrait,	*Paris*,	
h	History,	*Paris*,	
i 1646,	Portrait,	*London*,	1723.

The ſchool of *Florence* was founded by *Michael Angelo.*

The ſchool of *Rome* was founded by *Raphael d'Urbino.*

The ſchool of *Milan* was founded by *Leonardo da Vinci.*

The *Lombard*-ſchool flouriſhed under *Giorgione* and *Titian.*

The END *of the* SECOND VOLUME.

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SECOND VOLUME.

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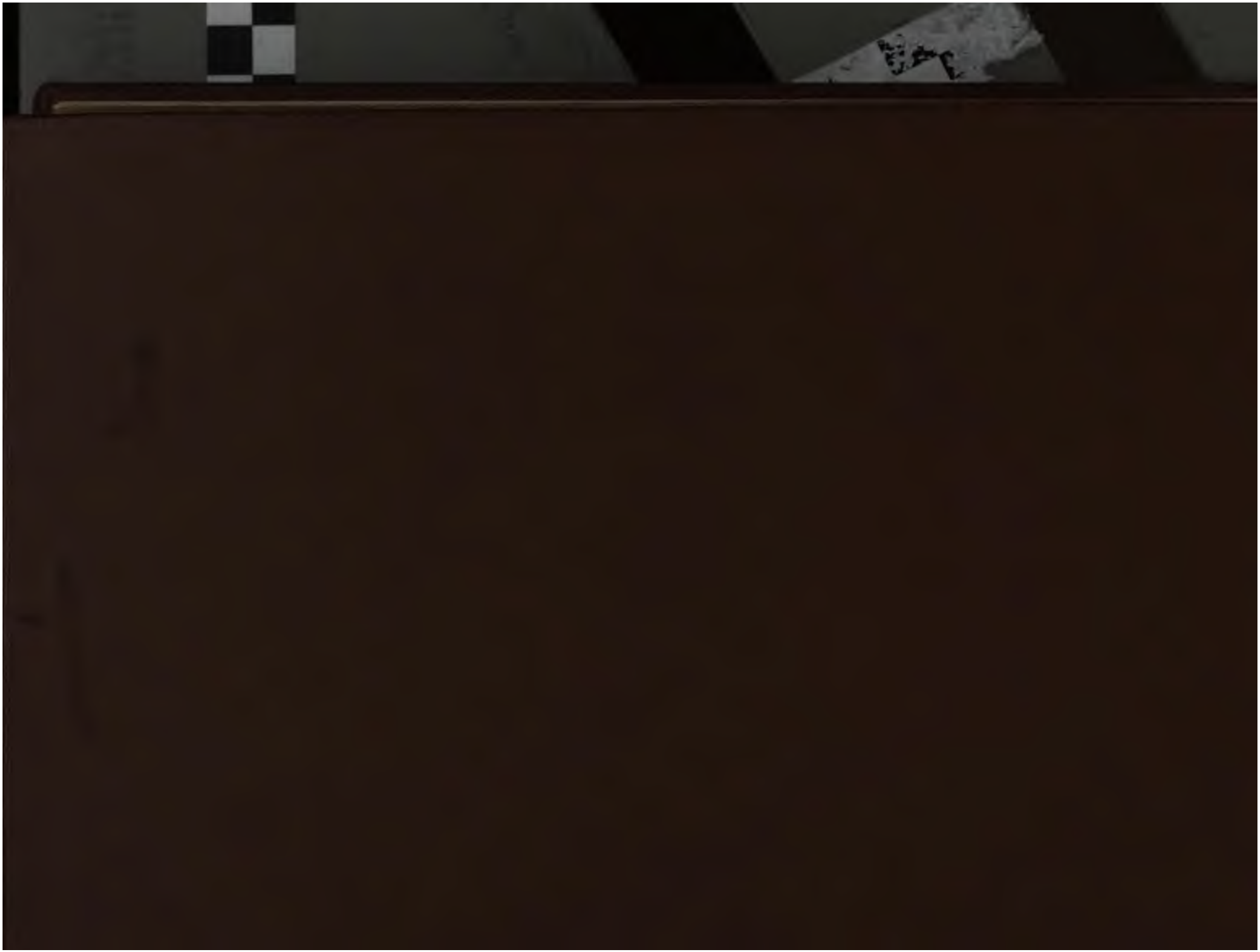
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